

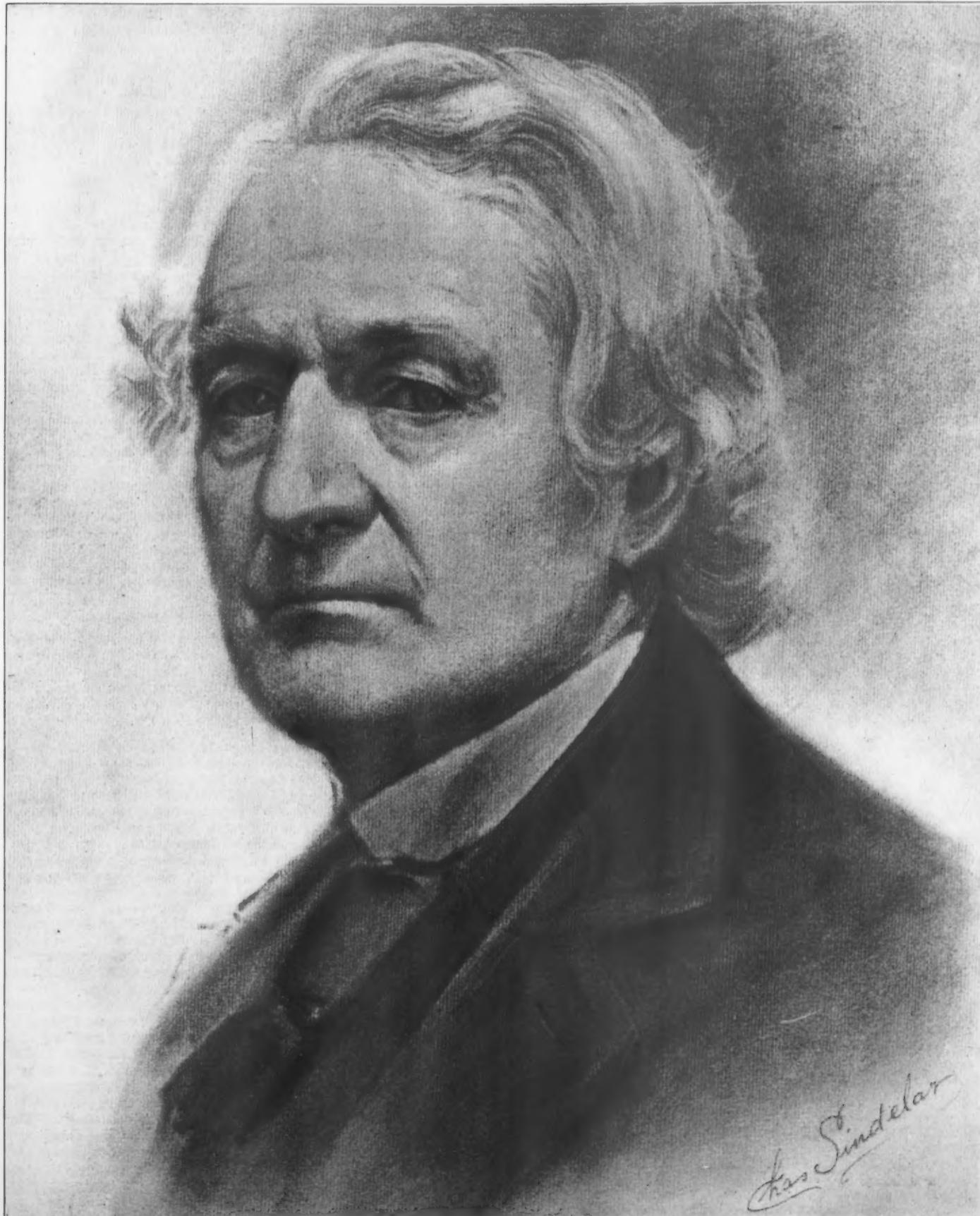
THE ART AMATEUR

DEVOTED TO ART IN THE HOUSEHOLD

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{ WITH 6 SUPPLEMENTARY PAGES,
INCLUDING 2 COLOR PLATES.



PORTRAIT STUDY IN CHARCOAL. BY CHARLES SINDELAR.

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THE NOTE-BOOK.

Leonato.—Are these things spoken, or do I but dream?
Don John.—Sir, they are spoken, and these things are true.
—Much Ado About Nothing.



THE business of remodeling New York on paper goes on apace. The latest schemes are one for a new waterfront along the entire shore of Manhattan Island; the other is a modification of the scheme of running new streets diagonally through the blocks from central points to points on the North and East Rivers. There is much to be said in favor of both propositions, and the approaching issue of fifty million dollars of new bonds by the city may seem to lift them out of the category of mere dreams.

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THE Architectural League is the fountain from which springs most of these projects. It was at one of its dinners that it was proposed to sweep away all the storehouses, ferry-houses, and other erections on the outer sides of our bounding streets, and to build "a continuous, uniform, two-story building, eighty feet deep, from the bulkhead line out, all on piles, to take their place. Two lines of freight tracks would run along the roof. The piers would be rebuilt, with uniform two-story sheds on them. Part of the two hundred and fifty feet of street would carry a two-story iron structure for express trains and accommodation trains, with a boulevard on top for bicyclers; while the roof of the long wharf building could be converted into a park or garden overlooking the docks and the river."

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THE project fathered by Mr. George B. Post, again at an Architectural League dinner, is to run wide streets through the blocks to connect Union Square, the City Hall Park, and the new Brooklyn Bridge, now in course of erection, all converging on a new plaza at Delancey Street. The City Hall Park was to be enlarged by the addition of several blocks to the north of its present boundary, and a grand new City Hall was to be erected on the new portion. All of these projects are doubtless meant by their originators to map out work for architects, but if they are ever carried out in any great part they will provide hundreds of sites for new fountains, monuments, and statuary. So that the sculptors come in, too. For the Tammany tiger there would be the contracts.

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THE coming sale of the Thomas B. Clarke collection will be the chief event of the season in the auction galleries. Mr. Clarke has been for many years steadily buying American pictures, until now he has what is undoubtedly the most comprehensive and valuable collection of the sort in existence. He owns the best productions of Winslow Homer, the late George Inness, Homer Martin, George Fuller, A. H. Wyant, William M. Hunt, Robert Reed, Horatio Walker, Abbott Thayer, J. Alden Weir, and many other men, alive and dead. At the same time Mr. Clarke's unique collection of old Chinese porcelain and pottery, rich in the greatest rarities of the Tsung-Ching and Khang-he periods, will be dispersed; and an even more valuable collection of Greek and Etruscan vases and other antiquities will also fall under the hammer.

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MR. CLARKE has been exceedingly liberal in lending his pictures for exhibition purposes, though it has entailed no little expense in re-framing. But, in this way, the collection has

become widely known and appreciated. One result of the sale, it may be said beforehand, will be the erection of a fund for an annual award for the best American figure composition at the spring exhibition of the National Academy of Design. For many years past Mr. Clarke has contributed yearly the sum needed for this purpose. The "Clarke Prize" will now be made perpetual.

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THE fact that a picture by the late Theodore Robinson was offered by some of his fellow-artists to the Metropolitan Museum of Art and politely declined has started a somewhat shallow discussion in the newspapers of the merits of the deceased artist and the competency of his friends to advise the Museum authorities as to what they should have. Mr. Robinson was all but unknown until he became a follower of Claude Monet. He gained more than any other American by adopting, in part, the methods of that innovating artist. Much of his later work is vigorous, full of the sense of out-of-doors nature, of air and sunlight, and the picture chosen for presentation to the Museum was a fair example of the work of his best years. It should, in our opinion, have been accepted. But the reason put forward for the action of the Museum is that it has a confidant hope that a better example will be forthcoming. This has been twisted by the mischievously inclined into a slur on the judgment of the artists who-clubbed together to buy the particular picture in dispute. It is plain that there was no such intention. Messrs. Beckwith, Weir, and their friends bought what they found best that was obtainable; but the museum has many ways of coming by pictures that are not open to private parties, and it is not at all unlikely that it may do better. The most regrettable incident connected with the affair was the pitting against one another as "authorities," on the opposing sides, of two venerable ex-painters. The small boys of the press should be restrained from indulging in this sort of humor.

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WE have remarked on the growing tendency of picture buyers to keep their purchases from the public view. It is in many ways deplorable; and, of course, the more so the more important the picture. The owners of two small paintings of very extraordinary interest, at present at Durand-Ruel's, have, we are happy to say, permitted them to remain for the purpose of being shown to those who are capable of appreciating what is, indeed, a rare opportunity. It is not often that one can see in this country a fine Holbein, such as the half-length portrait of Cardinal Fischer, which was shown at the Alsace-Lorraine Exhibition of 1864. The cardinal wears a black cap over a red skull-cap, and his robe is heavily trimmed with fur. The shrewd, ascetic features and the wrinkled brown hands are marvels of exact modelling, and with the rich and sober color and the aerial quality which the picture as a whole possesses make it a capital example of the great German painter. The other picture is a little "Virgin and Child," which when it was in the Twisden collection, was ascribed to Leonardo da Vinci; but having now come into the hands of experts is rated as simply of the Milanese school. It may be by Luini. The child, in particular, is delightfully painted, the flesh tints very subtly modulated; but the Virgin's face is too nearly expressionless to be by the founder of the school. A small example of Molenaer, three female gossips playing cards on a barrel head, has all the finest qualities of the Dutch school. It is as broadly painted as a Franz Hals, and is full of jovial life and warm color. Among the modern paintings at present in the galleries are the fine Rousseau, "The Gorge d'Apreamont at Sunset," and two magnificent Duprés, an autumnal

"Forest Interior" and a "Marine" which shows an extraordinary sweep of sea and sky. The coloration of these two pictures shows the extremes of Dupré's palette, rich, warm browns and reds in the one case, and that peculiar gray-green which, as used by him, has so much of aerial quality, in the other. There will soon be exhibited at the Durand-Ruel galleries some remarkable portraits by Alphonse Jongers of the leading society people of Montreal.

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THOSE who have felt that the figure designs in the late William Morris's edition of Chaucer, printed at the Kelmscott press, were unworthy of his friend, Burne-Jones, and too weak to accompany the admirable borders designed by the author-artist, have their instinctive dislike of these figures vindicated by the confession of Mr. R. Catterson Smith that he is the real draughtsman. "As to the amount of credit to be given to me," he says, "I only claim to have made myself as complete a tool for Burne-Jones as I could. Fingers, eyes, and sympathy I brought, but Sir Edward was responsible for every line and dot in the eighty Chaucer drawings which I did under his guidance. I worked at his very elbow for months, often spending whole days seeking out a simple and expressive treatment of a passage, and in many cases doing drawings over and over again until he was satisfied that the treatment or convention

expressed him . . . so that I do not hesitate to say the drawings that the public got are more absolutely Burne-Jones's than if he had done them with his own hand." Mr. Smith is evidently too confident on this point. "Finger, eye, and sympathy" are not enough, even with such industry as his added, to make up for the touch of the artist's hand. We are promised a book—Morris's version of the tale of "Cupid and Psyche," for which Morris himself cut the designs drawn by Burne-Jones. It will be interesting to see how much better this will be; for Morris was, we believe, quite capable of adding beauty and strength to anything he touched.

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PUVIS DE CHAVANNES is to be honored in his birthplace, Lyons, by having a public square named after him. Simultaneously comes the news of the still greater honor of an exhibition of his work to be given in the École des Beaux Arts at Paris.

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AMERICAN picture buyers will some day awake to the fact that there are old masters and old masters. Some of those at the Portrait Show would hardly appear to advantage if brought into closer neighborhood with some of the modern masters in other galleries. It may be that Gainsborough did not paint that version of "The Blue Boy" that appeared there, but if Hoppner did, he also is an old master, and how would his work stand comparison with that of Sargent, or Whistler, or Chase, or Miss Cecilia Beaux? There is in the exhibition an undoubted Hoppner, of equal size, "The Dancing Girl," in which the painter imitates Rembrandt's latest manner, as in this "Blue Boy" he is supposed to have copied Gainsborough. He must be said to have been no more successful (admitting that "The Blue Boy" is his) in the one case than in the other. There is none of Gainsborough's vivacity of handling in that picture, as there is but little of Rembrandt's golden color and his magic of light and shade in "The Dancing Girl." In a "Boy and Dog" and "An Ideal Head," also in the exhibition, we see the real Hoppner, imitating nobody, and he appears a good, sound craftsman but who, if he lived to-day, would tank rank below the American artists mentioned.

THE COLLECTOR.

WE remarked, on the occasion of the Portrait Show, on the supreme attractiveness of some of Mr. Theobald Chartran's portraits. These now form a little exhibition apart at the Knoedler galleries, where the artist's magnificent portrait of Pope Leo XIII. at prayer occupies the place of honor. The aged pontiff is oblivious of his surroundings, entirely absorbed in the petition he is offering up. He is robed in white, with a crimson stole. The folding bench on which he leans his arms is covered with pink velvet. The architectural background is of white marble. Thus, there is very little color in the picture, but what there is of it is none the less striking. The artist has not obtruded his own personality, yet it grows upon one that the work is, in its modest way, truly personal and that no one else could have attained quite the same success. Among the other portraits are those of Mrs. George J. Gould, Mrs. C. H. Mackay, Mrs. G. L. Winthrop, and Mr. H. W. Oliver.

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THE fine Mauve which was in the last Séney collection, and which will doubtless be remembered by many of our readers, has turned up at Delmonico's. It is an evening landscape, with a pale lemon-tinted sky, a cottage at the left, at the door of which a woman is standing and, at the right, a haystack and a solitary tree. It is full of quiet sentiment. An early Jacquet, "Discussion Conjugale," is romantic in motive and curiously unlike his later work in handling and in color.

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THOSE who know Mr. Frederick A. Bridgeman only as the painter of modern Algiers and ancient Egypt have had a surprise last month at the galleries of Messrs. Boussod & Valadon, where, for the first time, we believe, a really comprehensive exhibition of his work has been made. It was extremely varied both as to subject and as to treatment. There were, of course, plump and graceful houris sunning themselves on terraces or gazing through lattices into gardens full of greenery; there were also Pharaohs and queens of the remote past, "Cleopatra at the Island of Philae" and in another remarkable picture, "The Captives of a Pharaoh" being driven by their conquerors across the desert. But, besides these, there were two large decorative panels, "Music of the Past," an Egyptian female harper playing to Greek girls, and "The Fête of the Woods: Baccanti," in which a fair-haired Cybele, mounted on a lion, leads the revel through a sunny glade in the forest. The movement and energy of this Bacchic scene is in strong contrast with the quiet and restrained attitudes of the figures in the former; and somewhat of this same contrast appears again in two smaller decorative panels intended as companion-pieces, "The Torrent" and "The Rivulet." The last is gorgeous in color, for the banks of the little stream are studded with blossoming azaleas, as splendid as the brilliant robes of the youthful figures that animate the canvas. In addition there were simple, straightforward studies from nature in Switzerland, pastels of dancing figures, and a number of excellent portraits.

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THE Dewey medal must be reckoned as one artistic result of the late war, and so far as we know, the only one. It is by the sculptor Daniel French. The obverse bears the head of the admiral; on the reverse is a gunner stripped for action, seated on his gun and holding a swab. It is said to have been suggested by a figure in a photograph taken at the battle of Manila.

THE Probasco sale will be the great book sale of the season in this country. Unfortunately it will not take place until after we go to press; nor will the exhibition and sale of the marble statuary, bronzes, and ceramics of the estate, which will be sold by Mr. James P. Silo, assisted by Mr. Samuel P. Avery, Jr., at the Fifth Avenue Auction Rooms. The books will be sold by Bangs & Co. It will be a sale worth watching.

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FISHEL, ADLER & SCHWARTZ appear to have cornered the market in the matter of fine early examples of that master of color, Ziem. "Venice from near the Public Gardens" is one of those perfectly happy color compositions that haunt one like music. Analyzed, it is only blue sea and sky, with pink buildings in the distance, and brown trees and the red shirt of a fisherman in the foreground; but each tone gives value by contrast to its neighbors, even while melting into them, and the balance and harmony of the whole are indescribable. Some very clever landscapes by Delpy and Santoro, an uncommonly attractive example of Ridgway Knight, two girls talking in a garden full of chrysanthemums, "A Dance" by Garridd, and a notable example of Hugues Merle, a child learning its letters from its elder sister, are among the latest additions to the gallery.

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THE late Mr. Daniel W. Powers, of Rochester, was a type of that sort of collector to whom nothing comes amiss. The latter-day collector is usually a specialist, and if he worships Corot, does not at the same time do homage to Boggs. The three hundred paintings exhibited at the American Art Galleries prior to sale at auction were but a selection from what it is fair to suppose was a still more heterogeneous collection. They certainly did not lack variety. Auguste Hagborg's "The Potato Gatherers" is one of those great "machines" which some European artists paint for the purpose of advertising themselves at the Salon. "The Heart's Awakening," by Vely, is another of the kind; yet these are modest and clever when compared with the somewhat vulgar German nudities of Winterhalter ("Susanna and the Elders") and Kray ("Venus Aphrodite"). Along with these there were shown good examples of Raffaelli, Vibert, Madrazo, Piloty, Brosie, and others.

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MR. POWERS must sometimes have had good advice and followed it, for we find an excellent "Arab Falconer," by Fromentin, a sketch by Courbet for his celebrated picture, "The Stone-Breakers," a fair Cazin, "Night," some good cattle-pieces by Van Marcke, a Gérôme, which includes a portrait of the artist and a glowing Eastern subject by Benjamin Constant. Some of the canvases, and not among the best, were from the collection of the late A. T. Stewart. The majority were examples of second and third-rate French, German, and Spanish artists, carefully finished little canvases of the sort which, if we remember rightly, auctioneers used to designate "cabinet gems." A few Americans were represented, not at their best.

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AMONG the prices at the first day's sale of the Powers gallery are the following: The highest amount obtained was \$4200, paid by Mr. Isidor Wormser, Jr., for Rosa Bonheur's "The Choice of the Flock." The same purchaser bought Meyer von Bremen's "Girl Reading" for \$2000. A Rico, "Scene in Venice," went to \$1200, and a Gérôme, "The Sentinel at the Sultan's Tomb," went for \$1150 to Mr. H. E. Hayes. Louis Leloir's "Temptation of St. Anthony" brought \$825, and Vibert's "An Uneven Game" reached the same figure. Eastman Johnson's "The Reprimand" sold for \$770. There were

some bargains. The Bonheur brought \$1100 more at the Seney sale of eight years ago. The buyers were mainly dealers.

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A COMMITTEE of Massachusetts painters, which includes among its members Mr. Edmund C. Tarbell, Mr. Philip L. Hale, and Mr. Samuel J. Kitson, has been considering the subject of the approaching Paris exposition, and has determined that a Massachusetts jury must pass upon the works of Massachusetts artists, to judge without appeal or revision. We believe in home rule in matters of art, but is not this carrying it too far?

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AMONG the prices recently obtained for old masters in London are the following: Hobbeima, "A Rural Scene," \$975; Giorgione, "An Italian Nobleman," \$4725; Ruysdael, "Landscape," \$1837; Canaletto, "View of Venice," \$3150; Sir Thomas Lawrence, "Portrait of Lord Arundel," \$3675; Paul Potter, "Three Cows," \$1815; Gainsborough, three small early examples, \$3570 for the lot. Some of the attributions must be taken, we suppose, with a grain of salt. Among the objects of "art and curiosity" disposed of were an old Scotch quaigh, of silver, circular, with square handles, from which, it is said, William, Earl of Kilmarnock, took his last meal before his execution in 1746. It brought \$520. A clock of the time of Louis XIV. brought 205 guineas; a pair of small black and gold lacquer commodes, elaborately mounted, went for 66 guineas; a parqueterie library-table, of tulip-wood and rosewood of Louis XV. style, 40 guineas; and a bust of the Right Honorable William Pitt, of the size of life, by Nollekens, brought 140 guineas. A set of ten Chippendale chairs, with two arm-chairs from Lady Jane Goding's collection, fetched £68; and a large Sheraton mahogany wardrobe inlaid with medallions of figures and flowers in satin-wood and other precious woods brought £70.

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THE late Mr. Schultess von Meiss, of Zurich, who appeared while living to his fellow-townsmen as an ordinary miser, was all the time industriously collecting etchings and engravings of the greatest rarity. These, some time before his death, he left to the Polytechnic Institute of that city, stipulating that the gift was not to be made public until after his demise. In this odd fashion Zurich has come into the possession of a fine impression of the "Jewish Bride" of Rembrandt, of two hundred and ninety other Rembrandts, one hundred and fifty-eight examples of Lucas de Leyde, one hundred and eleven of Dürer, and eighty-nine of Schaungauer. The collection comprises some twelve thousand pieces.

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IF there is any subject in which the average picture-collector is interested it is that of the proper cleansing of pictures. Professor Church, to whom has been entrusted the cleaning of the pictures in the Houses of Parliament in London, has invented a novel and curious apparatus for the purpose. In the London atmosphere pictures are attacked by fog, soot, sulphuric acid, and other products of coal combustion, which reach even pictures that are under glass. Professor Church's treatment is to blow upon the spoiled picture a perfect cloud of bread-crumbs. Two crumbed-up quarten loaves are put into his machine, which is run by compressed air, and which discharges the crumbs through a tube upon any part of the picture. This is, no doubt, an effective way of removing soot and dirt; but it is obvious that if the treatment be continued too long, it may remove some of the painting also. The trials so far made, however, seem to have issued satisfactorily. In obstinate cases the picture is also washed

with distilled water, and "flicked with silk handkerchiefs containing pads of cotton wool." In some cases it has been found necessary to "restore" parts of the paintings, and it is interesting to note that parchment size, size colors, a solution of paraffin wax in benzol, and pigments mixed with the yolk of egg have been used for this purpose. It is possible that some of the Westminster pictures may serve a more useful purpose as the subjects of Professor Church's experiments than in any other way.

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THE sale of the library of the late William Morris, which abounded in rare and valuable books, may be called the event of the season in the book market. There are only 1215 lots in the catalogue, but many of these were manuscripts and early illustrated books collected for the purpose of study in connection with the poet's own typographical work on the Kelmscott Press. The manuscripts were chiefly codices of the Bible and of the Greek and Latin classics. The most beautifully illuminated is a "Josephus" of the early thirteenth century, written and decorated in France. It is in two volumes, with many borders, vignettes, and capital letters illuminated in gold and colors, and containing twenty-seven miniatures with well-drawn and delicately colored figures. This sold about ten years ago, at the sale of the Hamilton Palace manuscripts, for £150; at the Jackson sale in 1895 it fetched £200, and at the fourth day's sale of the Morris Library it brought £305. Several "Anglo-Norman or Norman-French" copies of the Bible on vellum, all of the thirteenth century and more or less adorned with illuminated title-pages and initials, brought from £30 to £91 each. A beautiful Venetian manuscript of about 1450, by Jacobus Macharius, "Legenda Sanctae Catharine de Senis," brought £149. Among the early printed books were a copy of the first edition (Sabbaco, 1467) of St. Augustine's "De Civitate Dei," one leaf inlaid and two mended, which brought £77. A copy of the Italian edition of the "Hypnerotomachia" (Aldus, 1545) brought £31. "The Orchard of Eyon," from the press of Wynkyn de Worde, which cost Mr. Morris £35, went to £151. A copy of the extremely rare first edition of "Perceval Le Gallois," printed in Paris in 1530, brought £79; and "C'est Lhystoire de Saint Greaal," printed in Paris in 1523, £55. The total realized was \$55,000. The sale included none of the issues of the Kelmscott Press, though there were a few modern books.

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THE earliest examples of the art of mezzotint engraving are among the greatest prizes of the print-collector. The exhibition held at Wunderlich's gallery in January included one of the very earliest specimens of the inventor of the art, Ludwig von Siegen. It is a portrait of Amelia Elizabeth, Landgravine of Hesse. As is well known, most of the early and now much sought after plates are after portraits by Reynolds, Allan, Ramsay, Washington Allston, and other celebrated painters, and in most cases of celebrated persons. Thus, in this collection we have to mention only a few plates, portraits by Cousins after Allston, of Samuel Taylor Coleridge, of Napoleon Bonaparte by C. Turner after C. L. Eastlake, of Edmund Burke by Watson after Reynolds, of Oliver Goldsmith, of Warren Hastings, John Gay, Garrick, the actor, William Pitt, Horace Walpole, Margaret Woffington, the heroine of Charles Reade's most delightful story, and many others, all the work of painters as celebrated as their models and of engravers whose fame hardly yields to that of painter or sitter. Certainly, in the matter of human interest the print-collector's hobby outranks every other, and the owner of a fine collection of portraits

may be said to live in constant communion with the most interesting people of the past.

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THE production of novelties in Tiffany Favriile Glass never ceases. What with the wonderful range of colors and lustres and the many modes of surface decoration to which the material lends itself, and the beauty of form inseparable from artistic handling, variety is obtained almost as a matter of course. And while the most splendid material in incapable hands produces only eyesores, the life of the substance is developed and its expressiveness brought out in the treatment which it receives under the continual supervision of Mr. Tiffany. As is known to most of our readers, the Favriile glass presents every hue, from the purest and deepest blue to the warmest orange, in every sort of mixture, and combined with lustres metallic, pearly, or iridescent, as the case may be. The hanging lamps, electric fixtures, vases, bowls, perfume bottles, and other objects into which it is wrought are certainly among the greatest triumphs of modern industrial art. In time, many of these pieces will become simply invaluable among the chief attractions of our museums. Already collections have been formed and are exhibited in the South Kensington Museum and in the Luxembourg, and the artistic Japanese have secured one for their Museum of Fine Arts at Tokio.

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IT is not very generally known that the late Robert Louis Stevenson had artistic aspirations in more than one direction. He once while in Switzerland engraved on wood and printed a lot of crude but original and striking illustrations for certain little books which were given away to friends. The only complete set of these curious little books belongs to Mrs. Charles Fairchild, of Boston. The blocks themselves are expected to come into the possession of the Boston Museum, to which institution everything of the sort seems to gravitate.

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HERE is a chance for the relic-hunter and collector of old furniture. The London house of Sir Joshua Reynolds in Leicester Square is about to be pulled down. Says The Atheneum, "All who wish to see the staircase up which so many beaux, belles, and greater worthies went to be painted, the drawing-room, not much altered, as well as the bedroom in which Sir Joshua died more than a hundred years ago, will do well to make haste." Might it not be possible to buy the house and set it up in another neighborhood?

EXHIBITIONS.

IN the little gallery at the rear of the Salmagundi Club in West Twelfth Street there are usually held each season exhibitions of paintings by members of the club. These include many men of note, who, however, had fallen into the habit of showing one another only the slightest of their works, the larger exhibitions taking all their more important efforts. But in the first display of the present season it is plain that a successful effort has been made to depart from this bad custom. Mr. Frank Russell Green's "Spring" landscape, with a ploughman turning up the fresh clod, is one of the good things. Mr. Edward Pothast's "The Village Carpenter" at work in his shop, while through the open door one gets a glimpse of green foliage and the red walls of his dwelling-house, is one of the most interesting bits of genre that we have seen from the painter. Mr. R. M. Shurtleff is up to his usual high level in "Midsummer," a view in the hemlock woods; and Mr. J. Francis Murphy's "Morning" landscape, Mr. George Elmer Brown's well-managed and interesting view of the Brooklyn Bridge; Mr. H. Bolton Jones' "The Brook" and Mr. W. C. Fitler's "The Old Millrace" are but a few of the many excellent landscapes in the exhibition. Mr. Bruce Crane's "The Storm" is rather heavily painted, yet conveys a good impression of the movement of great masses of clouds. Of Mr. Homer Lee, if it may be said that he has attempted the impossible in his "Election Night," with its sky and distance scored across by rockets and electric search-lights, it may also be said that he has given much of the mystery and glamour of the scene, and has been remarkably successful in the management of the numerous receding planes under various effects of light. Figure pieces are not very numerous. Besides Mr. Pothast's picture we would call attention to Mr. W. J. Whitemore's "The Blue Bench," with its pretty occupant on a hill-top overlooking the roofs of a small town. Other good figures are Mr. Allan St. John's little girl reading "A Fairy Tale," Carle J. Blenner's young woman feeding "The Gold Fish," and Mr. Herbert A. Levy's piquant damsel sporting "A Red Fan."

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MR. HOPKINSON SMITH's regular yearly exhibition is this time mostly of scenes in Holland and along the Thames. They are, properly speaking, notes of travel, clever, facile, and impersonal. The banks of the Thames are a new field for him, and one which evidently favors his talent; for we find "Waiting for the Lock," "Near the Overflow," and "Above the Lock" among the most attractive of the thirty-nine pictures shown. We are bound, however, to add that Mr. Smith seems to be gaining fresh insight into the artistic aspects of Venice and Stamboul. "A Café in Scutari," "Along the Bosphorus," "The Fountain of Sweet Waters," compare well with former studies of Constantinople and its neighborhood; and "Morning on the Piazzetta" and "Where the Gondolas Land," with sketches of Venice of other years. Practice makes perfect. We think Mr. Smith does well in extending his field, but we are pleased to see that he shows no intention of abandoning his old sketching-grounds, the produce of which we have found yearly more interesting.

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THE American Art Association of Paris has been holding a little special exhibition of works by members. They are not all, it appears, Americans, for we find the names of Dagnan-Bouveret and L. F. Garridd among them; but truly American, though long at home in Paris, are F. H. Bridgman, C. L. V. Butler, George Inness, Albert Humphreys, F. D. Marsh, E. L. Weeks, and W. Stewart.



PEN SKETCH OF
AN OLD OAK.
BY W. C.
OSTRANDER.

(SEE ARTICLE ON
THE KIT KAT CLUB.)

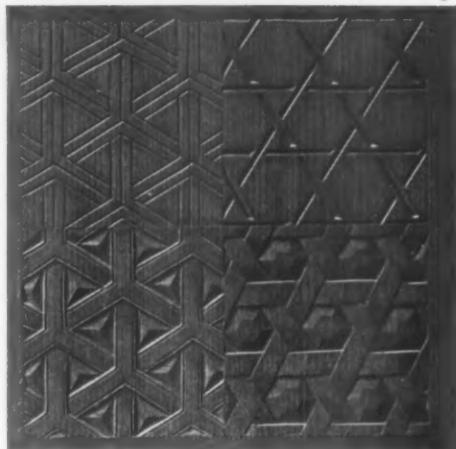


FIGURE 1. JAPANESE CARVING.

JAPANESE CARVING.

I.

WHILE our modern tendency is to do away with the necessity for skill by inventing machines to do our work, the Japanese have kept on cultivating skill of hand, with the result that much of their work is even yet wonderfully skilful, and so quickly produced as to be able to compete in price with machine work of the same kind. Where art is concerned, the advantage of an industrial system that encourages skill is obvious, and this is nowhere more apparent than in wood-carving. Whoever compares our substitutes for carving and much even of our actual carved work, done under the influence of machine work, with the spirited and perfect wood-carving of the Japanese, will be convinced that we must cultivate skill of hand as assiduously as do the Japanese, if our art is not to deteriorate still farther.

The thoroughness of the education which the young carver obtains in Japan may be judged of from the illustrations accompanying this and the succeeding article, which, however, represent only a few selected from a series of more than one hundred graded lessons, leading the student from simple incised lines to the fullest representation of the human figure in the round. Anciently, no doubt, there was but little of this systematic training, and even now, after the second year, the pupil is set to work at designs intended for actual use; but he is still led on gradually from difficulty to difficulty. In this way he is capable, after a few lessons, of producing good work of a simple order, but remarkably facile and artistic. There is no appearance of machine-like accuracy or slovenliness or clumsiness about the work. All is intelligent, spirited, and graceful. Much of the effect is doubtless due to the beauty of tradi-

tional designs; but the main interest is, after all, in the workmanship.

Let us first describe the tools used by the Japanese carver. They are of three kinds, diamond-pointed gravers, such as are used in wood-engraving; gouges, and square, flat chisels with slightly rounded cutting ends. These come in sets of various sizes, and are mounted in wooden handles about six or seven inches long. The whetstones for the gouges are some grooved, some raised and rounded, so as to sharpen the blade both from the inside and the outside. A rough stone and a finishing stone are used for all tools.

The first year's course consists of thirty-six lessons, mostly in incised lines and rectangular pattern work with, toward the end, a little modelling of the surface. The pupil is first shown how to cut straight lines with the grain of the wood and across it, and is next taught combinations of straight mouldings, in Japanese "ori," or "folds," in which both the diamond-pointed and the square chisels are used. Our illustration shows various key patterns in incised lines and in relief, and may be taken as an example of the first year's work, which goes on from this point to the cutting of triangular-sided bosses and incisions, and various star patterns and interlacings. Toward the end of the year the use of the gouge is introduced both in outlining and in modelling. In the course of the year's



FIGURE 2. INTERLACED ORNAMENT.

ough study of the motives and processes of the artists. The carvings are open to the inspection of the art classes under the charge of Mr. Vance Churchill.

R. R.



FIGURE 3. TREE BRANCH, JAPANESE CARVING.

work the pupil learns in a general way the use of all his tools, and how to keep them in order, and to humor the grain of the wood.

The second year's study is of naturalistic ornament and carving in relief. One of the earliest lessons is in carving tree branches relieved flat from a flat ground. In the next lesson the branches are rounded, and some are shown crossing under or over others, as in nature, and after a few more simple lessons in leaf-work we have one of the characteristic types of Japanese ornament, the flowering plum branch. The carving of birds, those special favorites with Japanese designers, is taught in a series of lessons covering incised outline work, and various ways of rendering feathers, to the flying bird in high relief. The chrysanthemum, the pomegranate, the pine-tree, the peony are each the object of a special series of lessons; and the Far-Eastern conventional form of clouds, waves, and flames are taught in a similar manner. We will show one of these wave forms in our next article. The pine-branch is illustrated here as showing a simpler mode of cutting than the flowering plum-branch.

All of our illustrations, it is proper to say, are from the actual carvings used as models in the Tokio University. A complete set has come into the possession of the Teachers' College, New York, through the liberality of M. V. Everett Macy, whose appreciation of the arts of the Far East is founded on a thor-



FIGURE 4. TREE BRANCH, JAPANESE CARVING.



FIGURE 5. THE WAVE AND SETTING SUN.

ough study of the motives and processes of the artists. The carvings are open to the inspection of the art classes under the charge of Mr. Vance Churchill.

R. R.

THE death of Mr. Joseph Lamb has removed one of the oldest members of the artistic community of New York City. Mr. Lamb was of English birth, but came here at an early age with his father, who was the architect of Niblo's Garden. He followed, at first, the same profession, but became gradually known as a decorator, especially of church interiors, and as an authority on ecclesiastical art. He was a volunteer in the Union army during the Civil War; and notwithstanding the growth of the city he has always continued to reside in that picturesque neighborhood still known as the "old Greenwich village," and which now belongs to the extreme "down town."

THE late Miss Evelyn Nordhoff was, we believe, the only woman in the United States who made both an artistic and a business success as a book-binder. Her work was mainly to be commended for the thoroughness with which the preparatory part was done. Her designs were original, but not always appropriate, and she never acquired sufficient sureness of hand and eye to compete successfully with men like our own Matthews, or with Cobden-Sanderson, who was her teacher, or Lortie or David. At a loan exhibition of her work the best books from the artistic standpoint were those bound in decorated Japan deer-skin, or in leather ornamented in the Mexican fashion, with small stamps forming a ground for a figure left plain, the whole without gilding. The bindery is to be carried on in future by two of her assistants, the Misses Pratt and Foote.



PANEL EXECUTED IN PYROGRAPHY. BY JAMES BREVOORT COX.

THE KIT KAT CLUB.

It is the usual fate of artist clubs in New York to degenerate into merely social associations and to be governed by non-artististic members. From such a tame conclusion the Kit Kat Club has been saved by the determination of its members to keep strictly to the definite practical aim with which it was founded. It has invited no invasion of idlers; and though for a time it was associated with the Palette Club, an organization originally composed of artists, but which had gone the way of the majority, it continued to preserve its own independent status as a working club, and therefore remained alive and vigorous when the Palette Club disbanded.

The leading idea of the Kit Kat Club from its inception has been to divide among its members the expense of studying from the life, so necessary for even the accomplished artist if he wishes to keep his skill at the highest point and to avoid falling into some sort of mannerism. "Good models"—we quote from the club's prospectus—"are provided for the figure on Tuesday and Friday evenings of each week, and in costume for Wednesday evenings," and there is a proper room to work in. But it is not a school, and does not provide instruction for beginners. Neither is it a social club, though there are occasional "smoke nights" and other enjoyable affairs for the members and their friends, and a man may, if he desires, become for a time "non-active," without ceasing to be a member. What is meant by this is that he may intermit his attendance at the life class and be absolved from paying the dues attached to it; but he must join as a working member; the club has no associate or lay membership.

With this simple purpose the club was organized about seventeen years ago. It was incorporated on January 30th, 1882. Among its early members were the late Napoleon Sarony, its first President; M. Angelo Woolf, Vice-President; William H. Lippincott, Treasurer; C. Morgan McIlhenney, the cartoonist; the late Philip J. Cusachs, William C. Fitler, Lafayette W. Seavey, well known as a painter of theatrical scenery, C. Y. Turner, Louis Moeller, Frank

Miller, Percy Moran, Leon Moran, Charles Graham, J. Dabour, T. de Thulstrup, Charles G. Bush, Bruce Crane, Guy Rose, Theodore Wüst, William M. Chase, William Crane, Henry Thomas, Hamilton Hamilton, F. H. Lungren, and Henry W. McLellan. It was incorporated under the presidency of Mr. Cusachs, who was elected to succeed Mr. Sarony. The club has not been without a few interruptions to its usually smooth career. Its membership was at one time reduced to three, owing to a foolish rule which forbade absence from more than two consecutive meetings. In 1886 it was burned out of its quarters, at that time in Fourteenth Street. This calamity led to the temporary union with the Palette Club already mentioned. Since then the club has several times changed its quarters as growth in membership and other considerations dictated.

Better than words, our illustrations show the quality and variety of the club's work. During the winter, drawing and painting from the model are, as has been stated, the principal objects. The excellent portrait study in charcoal, by Mr. Charles Sindelar, which we reproduce as our frontispiece, the study of a negro head by Mr. Ulrich, and the figure studies by Mr. H. D. Nichols, Mr. John Chase, and Mr. C. Levi show with what results. In a cosmopolitan city like New York there is no difficulty in obtaining a great variety of types and costumes. Greeks, Turks, Armenians, Japanese, Frenchmen, Swedes, and others have posed for the club, and even more nationalities have been represented among its members. The winter diversions

of the club include not only the informal Saturday night "smokes," but occasional exhibitions of tableaux vivants and stimulating lectures on topics connected with art by such men as W. Lewis Fraser; the author and artist, F. Hopkinson Smith; the sculptor, J. Scott Hartley, and the well-known decorator and portrait painter, J. Wells Champney. Besides study from the model, compositions, humorous and other, are shown at the meetings, and of these sketches we present several in pen and ink by Mr. Victor Perard, "A Race," of sleighs in Central Park, by Mr. Louis Bauhan, and "The Trumpeter," looking through his field-glass at a distant signal, by Mr. William C. Morris. Essays in decoration are also a part of the winter's work. The charming design for a stage setting in the rococo style, by Mr. T. E. Plaisted, would make an ideal background for some fairy spectacle or extravaganza. The book-cover designs by Messrs. McCann and H. A. Herbold are simple and effective. That by Mr. Thomas A. Sindelar, with its decorative treatment of peas and tomato plants, is at once appropriate and highly ornamental. Three handsome panels in pyrography, by Mr. James Brevoort Cox, with an ideal head in the centre and landscape scenes at either side, illustrate the availability of this manner of work for overmantels and other decorative purposes. The skies in the landscape have been treated with acid, which gives almost as delicate an effect as a wash of India-ink on paper. The poster design by Mr. Ben Wells is a handsome combination of the figure with floral adjuncts, lilies and palm branches, and may be taken to signify that peace has its victories as well as war.

But perhaps the most enjoyable, and certainly not the least instructive part of the year's programme is the summer outing which occurs some time between June and September. Several of our illustrations are from sketches made during these trips, which take the club and its invited guests through the most picturesque regions of rural New Jersey, Staten Island, and other famous sketching-grounds not too remote from New York City. On one such occasion the club hired



"THE RACE." BLACK AND WHITE SKETCH, BY LOUIS BAUHAN.



"THE VILLAGE STREET." BY NYHOLM.



WATER-COLOR SKETCH BY VICTOR S. PERARD.



THE KIT KAT CHEF AND CUISINE. BY A. NYHOLM.



PENCIL STUDY BY H. D. NICHOLS.



"ON THE CANAL-BOAT." BY O. WOOLF.



"ON THE DELAWARE AND HUDSON RIVER CANAL." BY ARTHUR E. BLACKMORE.



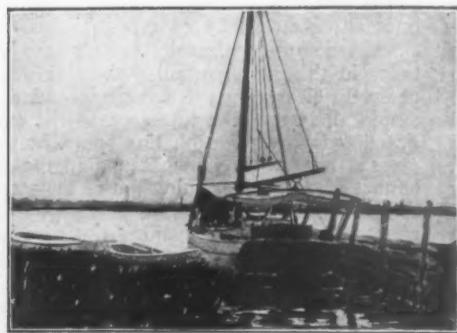
"THE TRUMPETER." BY WILLIAM C. MORRIS.



KIT KAT BADGE.

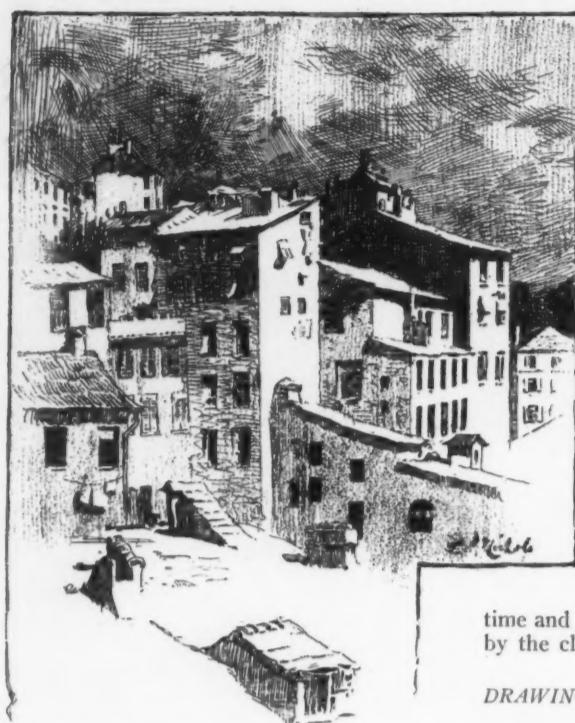


WATER-COLOR SKETCH BY WILLIAM C. FITLER.



"PERTH AMBOY." BY W. D. BUDWORTH.

A FEW OF THE SKETCHES
MADE BY THE MEMBERS
OF THE KIT KAT CLUB ON
THEIR SUMMER OUTING.



FROM A SKETCH BY H. D. NICHOLS.

a canal-boat and proceeded in leisurely fashion along the Delaware and Hudson Canal, of which Mr. Blackmore's sketch of the "Creek Locks" and Mr. Otto Woolf's study on board the noble craft are mementos. The vast network of rivers, straits, and creeks that connect with New York and Newark Bays, the Shrewsbury with its grassy islets, the Passaic with its park-like scenery, the Newark "meadows" with their miles of reeds, Perth Amboy with its potteries and shipping, the pretty, old-fashioned villages of Staten Island and Long Island, Sandy Hook with its combination of forest, swamp, and sand dunes, the Kill von Kull, Long Island Sound, the majestic Hudson, and the meandering Bronx are explored for new motives, never without result, for the territory is inexhaustible. At times the club camps for a week or longer in some secluded spot. Mr. Nyholm's sketch shows their primitive cuisine, with the chef engaged in the concoction of some unusually tempting dish. Once, it appears from Mr. Ostrander's design, a poetically-minded member offered to the sprites of the camping-ground a wreath of wild flowers twined around the trunk of an oak-tree and a copy of verses in their honor pinned to its bark. Let us hope that the nymphs were duly appreciative, and that Mr. Kittridge's cow did not eat the offering. From far, foreign fields members occasionally bring back sketches like Mr. Nichols's, of Venetian lobster-pots, and tiled roofs and terra-cotta chimneys, a welcome variation upon the more well-known themes shown in Mr. Fitler's and Mr. Budworth's sketches. And, frequently, the figures of sketching members, as in Mr. Perard's study, give interest to an otherwise tame subject, and thus demonstrate the advantage of sketching in company.

The Kit Kat Club can boast of having had at various periods many men of note among its members. Mr. William M. Chase, Mr. Albert Herter, Homer F. Emens, Mr. Percy Moran, and Mr. Edward Moran are names which, added to those already mentioned in the course of this article, constitute a roll of honor of which any artistic society might be proud. It owes this good fortune and its long career of usefulness wholly to its unpretentious and practical character. It is not an exchange for the sale of its members' pictures. It is not a mutual admiration society. Its

ostensible aim is its real aim. Hence it is likely for many years to come to live and prosper. Its history, contained in a pretty little book of the club, affords several lessons which other artist associations would do well to bear in mind. Its curious title was that of an English club of about two hundred years ago, which met at an inn kept by one Christopher Cat, whose name, abbreviated into Kit Cat, became that of the club. The modern organization has humorously changed this into Kit Kat, and has adopted for its badge, or coat-of-arms, a cat and kitten, *passant*, on a field, *argent*, a punning emblem, such as those borne by many a noble house of mediæval origin. The design is the invention of Mr. W. H. Lippincott, one of the original members. It is the quaintest of several quaint devices submitted at the time and which are still religiously preserved by the club.

ROGER RIORDAN.

DRAWING FOR THE PROCESS ENGRAVING.

TWENTY years ago, when the young illustrator carried his work to the art editor, he anticipated with fear and trembling the critical objections of that august personage. These objections were usually based upon the supposition that the drawing would not reduce in a proper manner, the drawing was too small, there were some pencil lines in it, the pen lines were too near together, or, worst of all, they were too pale. "You must use black ink," the art editor would say. These objections hold good to a slight degree today, where the "direct process" of photo-engraving is used, but practically they may be discarded, because the half-tone process has come into such universal use that a drawing in any medium, no matter how fine, how near together, or how gray the lines, may be engraved. Nor is it essential that the drawing be made in lines. Wash drawings may be made, and these may be in sepia, India-ink, charcoal gray, or lampblack; furthermore, the originals may even be in water-color or oil. The half-tone process will reproduce any picture made by man, as it reproduces the photographs made by chemicals. It is a wonderful process, very effective where scientific illustration is required. The entire process cannot be described in our limited space, but the fundamental difference between half-tone and the direct process is this: In the half-tone the original drawing is photographed through a glass plate (placed in the camera before the negative). This is called a screen, which is cross-lined. This cross-lining, known as the "mesh," is sometimes coarse, sometimes fine. The result of photographing the relative tones of the original through this screen, excepting in the solid blacks and pure whites, is a series of crossed lines or of dots between crossed lines. An examination under the microscope of the half-tones in this number will make this matter perfectly clear. In the frontispiece, for example, there are no white spaces—the entire drawing is covered with tiny spots, between crossed lines. On the face and in the sunbonnet of "Truck-farming" it is easy to see that some of the shadows are made by lines and not dots. The prevailing tint of a half-tone is, however, made by dots. To a certain extent, then, the half-tone is entirely unlike the original drawing, but the human eye may be deceived, and if ever there was a case of things not being what they seem, it is found in a half-tone. Our frontispiece has all the appearance of being a rubbed charcoal draw-

ing, Mr. Nichols's sketches of being pencil drawings on tinted paper, and Mr. Morris's of being a drawing in wash, yet, as a matter of fact, they are all a series of dots. The ways in which the process of half-tones affects the draughtsman are as follows: It reduces the crispness of his work and his light tones become usually grayer than the original. For example, though Mr. Nichols's sketches have been made on white paper, the background would engrave a tint, as in our illustration. If the editor wished to show that they were made on white paper, he would have to order the background cut away by hand. This would necessitate extra expense. Then, to give an exact fac-simile of the high lights on the flesh and the white on the man's sleeve, high lights would also have to be cut away, necessitating further expense; and besides, even if this is done, there are tones which should be somewhat lighter than others that hand-work can hardly bring out. In short, there is not such a variety of tone as in the original drawing. Perhaps this defect is balanced by the fact that variety of light and shade is not always required, but, on the contrary, the artistic quality of a drawing is enhanced if it is simplified in reproduction. For this reason, the French artists frequently draw on tinted paper, using white but sparingly for touching up a few high lights.

A second feature is akin to the first, as the half-tone obliterates the sharpness of tints; it also obliterates sharpness of line. The outlines of Mr. Nichols's buildings are much sharper than in the figure drawings, for the former are reproduced by the direct process, the latter by the half-tone. This is overcome at times by the artist using pen-and-ink outline with his wash, which engraves as a black line, and is crisper than a pencil outline or the unoutlined margin of a wash. Since,



PEN SKETCH. BY JOHN CHASE.

however, there are no outlines in nature, unless the outline is used for a purpose, the average half-tone is a closer representation of nature than a pen drawing reproduced by the direct process. In backgrounds and groups especially one gets a much truer effect of distance than in pure pen-work.

When I speak of the absence of outline in nature, and say that a half-tone from a wash drawing gives a nearer approach to nature than a pen drawing, I mean in the same sense that a photograph is a nearer approach to nature than a drawing. But artists claim, and rightly, that a photograph is not a true representation of nature as seen by the human eye. In it the relative values of nature are not preserved. We may find beautiful cloud forms in a photograph, but they may not be as luminous, as a mass, as in an artist's drawing. And just as a leaf seen under a microscope is not the image of a leaf the naked eye sees, so a photograph of a street scene brings out thousands of details of bricks, cornices, and so forth, which a pedestrian never notices, while a sketch by a clever artist in which these details are absent, and the essential characteristics which the human eye takes in are preserved, is a truer representation of nature *as seen by man*. So it is that in a pen drawing like Mr. Nichols's buildings, while the tones in the shadows of the distant buildings are blacker than in nature and the outlines absolutely false, so that they, in a way, do not come as close to nature as a half-tone from a wash drawing, where the shadows would be much grayer, and hence seem more distant, and the edges of the buildings would be without black outlines, and both sky and buildings be covered with a tint; yet, on the other hand, it must be admitted that the effect upon the eye of these drawings is that of the spirit of nature. The buildings have all the character of bulk and solidity that we associate with masonry, and the light on them has all the characteristic of brilliancy that we associate with southern countries.

If you agree with me in this, and examine the clever use of crayon and pen, you will, perhaps, further agree with me that, after all, a drawing made for the direct process in ink or crayon is more autographic and more spirited than a drawing made in the softer medium of charcoal or wash and reproduced by half-tone.

Drawings made with pen and ink or crayon are best executed on a paper with a tooth, like Whatman hot-pressed paper, egg-shell crayon paper, Strathmore drawing-board, or any of the various mounts sold for wash drawing. The crayon used may be ordinary soft crayon or lithographic crayon, or Hardtmuth's Vienna crayon. Care should be taken not to rub the crayon if it is to be reproduced by the direct process. To the be-

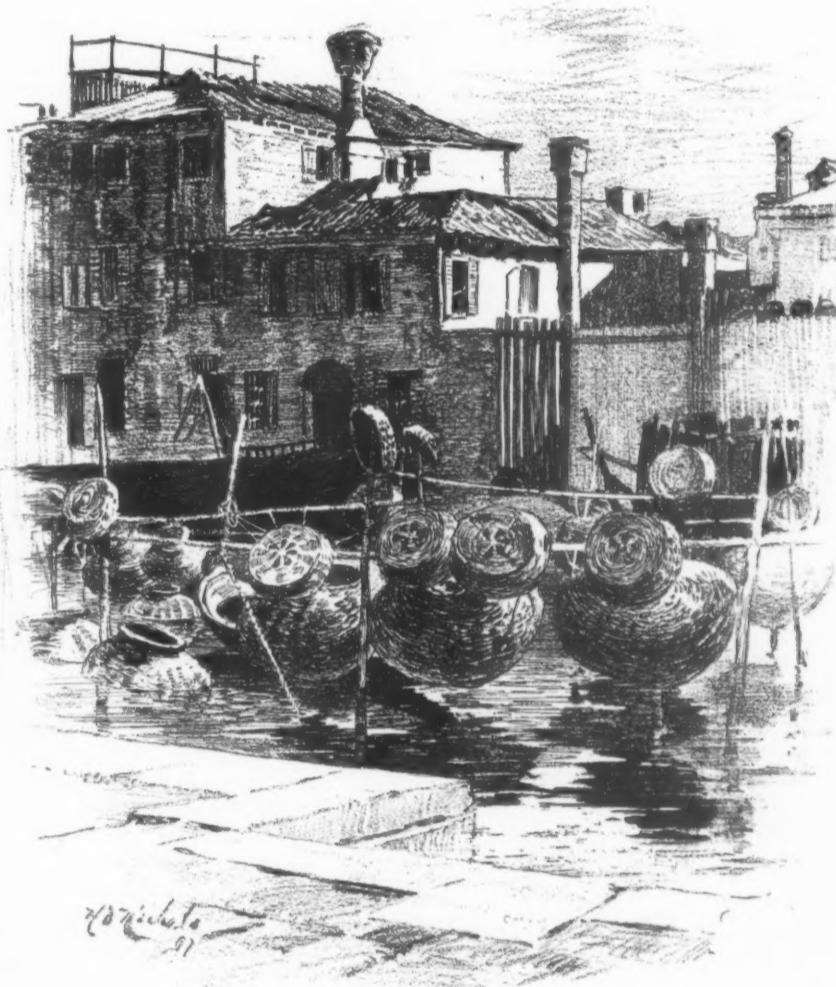
ginner, the pen does not seem to work so easily upon these papers with a tooth as upon bristol-board, but a little practice will allow one to make an easy pen line upon them, and even upon the rougher ribbed surface of common charcoal paper. In fact, for large drawings in ink and lithographic crayon, charcoal paper gives an admirable result.

ERNEST KNAUFFT.

LANDSCAPE PAINTING.

III. SNOW SCENES.

WHEN winter comes, bringing a shroud in which to wrap the poor, bare earth, some feel that sketching days are past; but what a mistake! Could one ask anything more beautiful than a bit of landscape where the trees and shrubs bend almost to earth, weighed



VENETIAN LOBSTER-POTS. FROM THE SKETCH BY H. D. NICHOLS.

down by the snow, which, in the absence of foliage, has come to cover their denuded branches?

There will, no doubt, be an objection that, while the landscape is very beautiful the atmosphere is too cold to permit of out-of-door sketching. This is true, and while some have been known to go out of doors in winter to paint, it would not be wise to attempt it, as the result would be a cold and hands too benumbed for honest work.

But in spite of these objections, the enthusiast will find a way to make winter sketching possible. Almost every house has a window which offers a more or less attractive view, whether landscape or buildings. Street scenes are often sketched from a coupé standing at the curb, and these make very interesting studies for future use.

The student, when he considers painting a

snow scene, has many things to remember. The natural tendency is to think of the whole as one great stretch of white, and to work regardless of the influence of sky and atmosphere on the landscape. This will not do. It must not be forgotten that whatever the subject and whatever the season, sky and atmosphere always exist.

Just look out on a sunlit street covered with snow and you will see that the whole is divided into two great masses—that is, sunlight and shadow. Next you may notice that of these two masses, one has a tendency to warmth of color, while the other is decidedly cool. This fact will be easily accounted for if you will only remember that on a clear, sunny day there is a blue sky overhead, and that while the sun lends light and warmth of color to every object on which it rests, those portions which are in shadow, their surface being toward the sky, partake more or less of the sky color. Those, however, who are fortunate enough to see the sun rise in winter may sometimes witness a quite different and very beautiful effect. When the rosy light of early morning appears, the color will be found reflected in the planes turned toward the sky. Again there are reflected lights; these play an important part in open-air painting. They are generally found on the under and sometimes on the side planes. Imagine a garden entirely in shadow, with a sunlit wall at one end; the snow has drifted and lies in little hillocks. Look carefully at one of these tiny mounds and you will find that on the side toward the sunlit wall it receives a warm reflection. An object in shadow cannot stand opposite and near a sunlit object without being affected by its light and warmth. Looking further at one of these little snowdrifts, it will be seen that although entirely in shadow the plane highest in value is the one turned toward the sun. The further removed from the sun and sky reflections the deeper will be the shadow.

But what about snow as seen under a gray sky? The first difference that will be noticed between a sunlit snow scene and one painted on a gray day will be in the masses of light and shadow. While on a sunny day there will be scattered over the landscape cool shadows cast by trees or other objects, on a gray day there will be an entire absence of these; the difference of value existing altogether in the upper, lower, side planes, and so forth.

Second, the sky being gray, instead of blue and cold as on a sunny day, the general coloring of the snow scene must be warmer, and the broad planes, instead of being broken by masses of shadow, have simply a few accents.

It must be remembered that no two snow scenes are alike, so general principles alone can be given, and with the aid of these the student must work out his salvation.

M. M. S.



POSTER DESIGN BY McCANN.



NEGRO HEAD. BY OTTO ULRICH.



COVER DESIGN BY BEN WELLS.



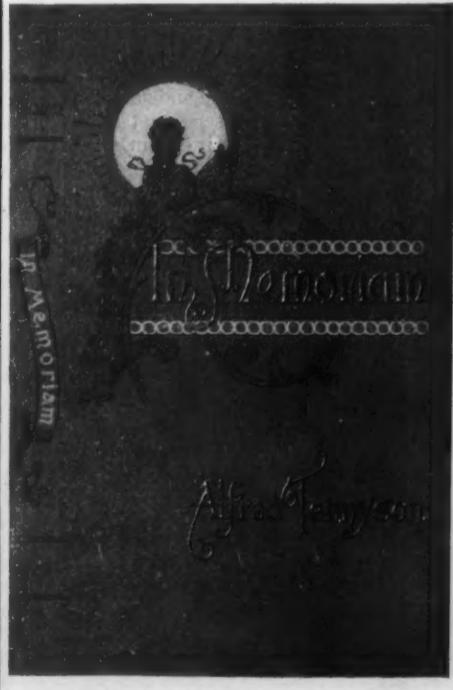
"FROM BAD TO WORSE." BY VICTOR S. PERARD.



"BROTHERS OF THE BRUSH." BY VICTOR S. PERARD.



"MUTUAL ADMIRATION." BY VICTOR S. PERARD.



BOOK-COVER DESIGN BY H. A. HERBOLD.



STUDY OF A GREEK. BY C. LEVL



COVER DESIGN BY CHARLES SINDELAR.

Copyright by "Truck Farming."

SKETCHES AND DECORATIVE DESIGNS BY MEMBERS OF THE KIT KAT CLUB.

ANIMAL PAINTING.

IN making a copy of the Study of a Cow by Mr. James M. Hart, which is given in this issue, choose a canvas of medium grain, rather fine than coarse, and have the ground of a neutral tint. If such a tint cannot be had, it may be made of White, Cobalt, a little Carmine, and a little Yellow Ochre, which rub evenly over the white ground and allow to dry thoroughly. The advantage of this ground is that it brings aerial tones into every part of the picture from the start, and that it allows of working both toward lighter tones and toward darker. The first sketch, for proportions, may be in chalk, while the finished sketch may be in charcoal, thus avoiding confusion of lines and discoloration of the ground. If the student has not had much practice in the drawing of animals, he will do well to turn to the second paragraph of our article on "Painting of Animals: The Cow" in our May issue, and to the drawings reproduced in the supplement of that number, which will show him how to proceed.

A correct outline of the cow, the trunk and branches of the tree, the fence and the masses of the ground having been obtained, go over the same, elaborating and further correcting it with a fine sable brush and burnt umber mixed with a little siccative. A slow and cautious worker may prefer a mixture of siccative and spirits of turpentine, which dries more slowly. The masses of shadow on the forehead and nose of the cow, the shoulder, the dewlap, under the belly, and elsewhere are to be put in

at the same time, but with very thin color; while the dark accents of the eyes, the nostrils, back of the fore leg, and so forth, may be indicated with touches of color

pentine. It should be warmer—that is, less bluish than the neutral tint of the ground, but should be distinct from the shadow-color of the cow.

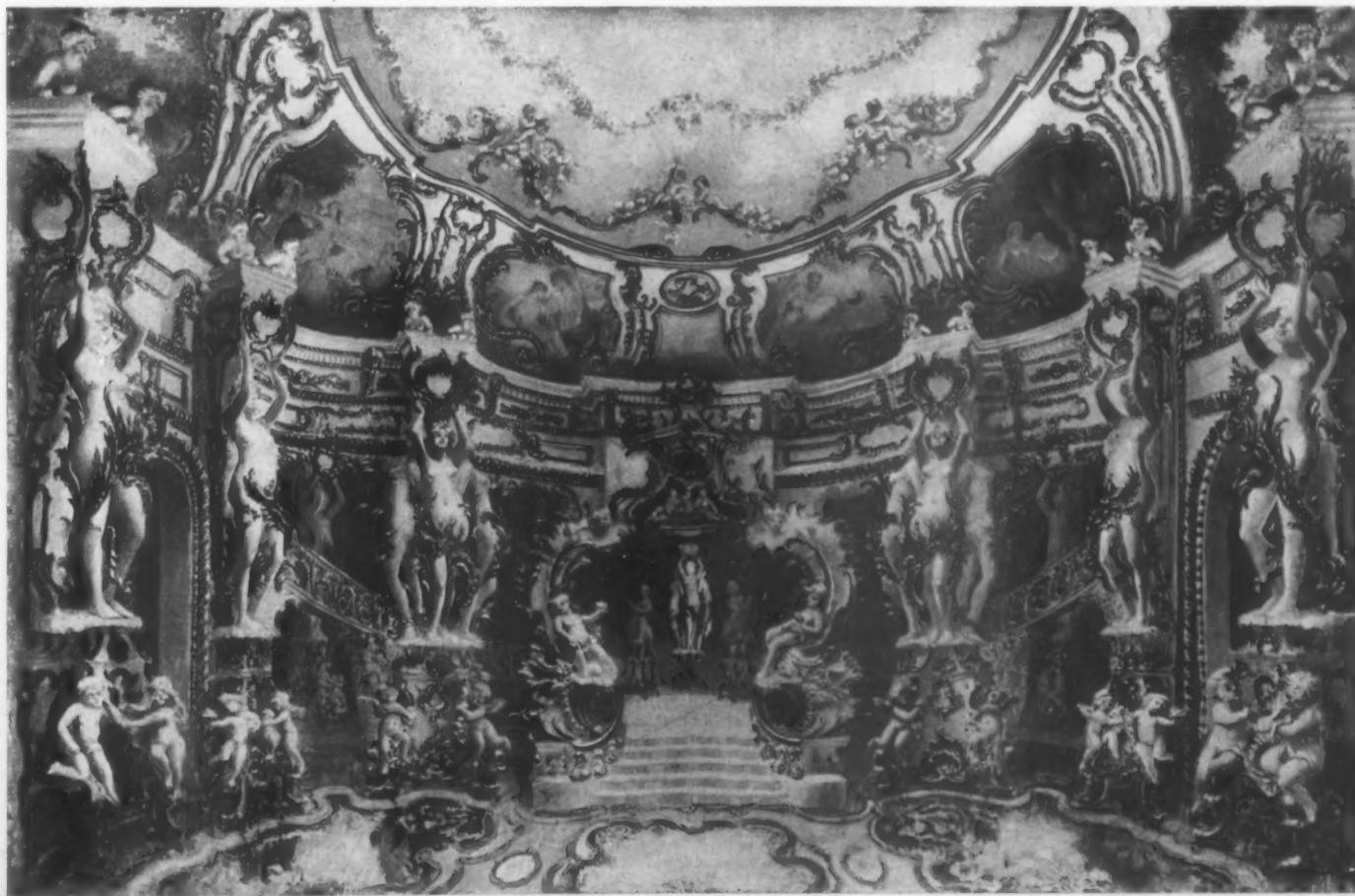
This preparation becomes dry almost immediately. The student can prepare his palette as follows: White, Yellow Ochre, Cadmium Yellow, Raw Sienna, Burnt Sienna, Venetian Red, Burnt Umber, Carmine, Cobalt, New Blue, Veronese Green. The local colors of the cow are white and red, and the white had better be put in first with a worn and rather stubby brush following the direction of the hair. The rough brush marks will allow a little of the ground tint to show through, and this can be darkened by the subsequent glazing, if necessary. The varying tints of the red patches can be compounded of Burnt Sienna, Burnt Umber, Venetian Red, and Yellow Ochre. There are some slightly greenish reflections, but these can be left for the last. The nose and the teats require the addition of a little Carmine.

Having proceeded thus far with the cow, it will be well to pay some attention to the landscape. The shadows are to be cooled down by a general scumble (thick paint applied lightly and evenly) of a green compounded of Raw Sienna and Cobalt. Yellowish tints of the same can be used for the lights on the foreground and among the foliage. The color of the fence can be imitated with the original Neutral Gray warmed with a little Burnt Umber; but the color of the distant fence-rail is purer; that is to say, Carmine, New Blue, and Yellow Ochre, or Cadmium, should be used in it, but not the



STUDY OF A COW'S HEAD. BY G. W. KITTREDGE.

just as it comes from the tube. The shadows of the ground will be put in with the brown converted into a gray by the addition of a little Cobalt, and made very thin with tur-



DESIGN FOR A STAGE SETTING. BY T. E. PLAISTED.

brown. The same mixed tint, a little dulled with brown and blue, can be used for the high lights on the trunk and branches. The dark shadows among these are composed of the Burnt Sienna and New Blue. The uniform neutral gray of the sky must be modified by tones of Cobalt, Carmine, and Cadmium.

Turning again to the cow, the slightly greenish reflections on the nose, cheek, neck, on the ribs, under the belly, and so on, are to be put in. The white will be found too crude, and must be gone over with a scumble of a yellower tone in the lights. The shadows can be deepened where necessary by transparent glazes and lightened by scumbling with the tones of the ground and the sky.

At the end, the bright green leaves that appear here and there can be put in with Veronese Green variously toned with the blues and yellows. The darker leaves seen through the fence are in a glaze (a thin transparent application of color)

in which the siccatif de Haerlem, which is of a rich brown, may be mixed with a little of the greens already obtained, and be further darkened with a little Burnt Umber. The dark shadows under the dock leaves to the left and the fence to the right can be given with modifications of the same tones.

Lastly, the cow will require a little more very careful work, softening the outline in some places by dragging a little of the color of the background over it, defining it in others, strengthening or renewing the dark accents which may have been accidentally effaced, and bringing the whole into keeping with the background by glazing and scumbling.

For copying in water-colors, get a strong Whatman paper with a definite grain. Stretch it over a drawing-board by moistening the back of the paper, pulling it tight over the edges of the board, and gluing it down at the back. When dry, the paper should be quite smooth and tight. The entire surface should be covered down over the pencil drawing, which must be correctly made, first of all, with a wash of Neutral Gray compounded, as above, with Cobalt, Carmine (or Rose Madder), and Yellow

Ochre. This tint should be rather pale, for it will show through the after work more than in oil colors. The palette is nearly the same as in oils; but for Silver or Flake White, Chinese White must be substituted. It will not be necessary to use white anywhere except in the cow, and in a few of the high lights in the foreground. The procedure is the same as above, only bearing in mind that more water is used in water-colors than turpentine or oil in oil painting. In fact, there will be little solid painting except in the white. Generally speaking, the water-colorist aims to do without the use of white or of body color; for the beauty of the medium is in its transparency, the white of the paper showing through. But in this case, the solidity and the texture of the original can hardly be imitated without the use of body color. Hooker's Green will be helpful in mixing tints.

FLOWER PAINTING IN WATER-COLOR.

WHITE flowers present less difficulties than any other. The accompanying sketch of white tulips affords a simple yet effective study upon which the beginner may try his skill. Good materials contribute a great deal to good work, and I should recommend the young painter always to get the best quality. This is the case in the matter of paper, for in using an inferior kind the washes do not flow smoothly. A pad of cold pressed water-color paper, a medium between coarse and very fine, is convenient, as it obviates the trouble of having to stretch each sheet as required.

Use a four H. lead-pencil for sketching purposes; it will produce delicate work without being too black or scratchy. Two No. 13 round sable brushes, well pointed, a small piece of sponge, and a piece of black natural rubber or sponge rubber, will also be necessary.

Having discussed all these preliminaries, let us now proceed to the treatment of the subject before us. First of all, dampen the paper, and let it dry completely before making the sketch. This is in order to remove any defect on the surface of the paper, which might prevent the washes from running smoothly. Next, proceed to make a careful drawing with a well-pointed pencil. Begin with the principal tulip, the one in front, to the left. Be careful to render in the drawing all the little crinkles in the edges of the petals, for if they are left to be done with the brush they will lack that crispness and delicacy so beautiful in the treatment of flowers. Keep the drawing light enough so as just to distinguish the form. Do not press heavily on the point of the pencil, as no trace of the sketching should be visible when the painting is finished. Be careful also not to pass the hand unnecessarily over the paper, as there is always a certain amount of moisture on the hand, and in the purity and smoothness of the washes depend the beauty and transparency of all water-colors.

Begin with the lightest gray tones of the flower, which will be obtained by a mixture of Payne's Gray and Sepia, avoiding too blue or too brown tones. Mix enough color to carry on all the first grade of tones on all the flowers and leaves, using rather a full brush, but not wet enough to let the color settle in pools or hard lines. When these are dry, take the next darker tones, and so on till the darkest are reached, for which a drier brush must be used than for the preceding washes. The high lights are got by leaving the paper white.

For the green leaves use Indigo and Lemon Cadmium, varying them by other tints of Indigo and Indian Yellow, and Prussian Blue and Indian Yellow. When each tint is dry, it may be slightly dampened with clean water, and the next tint put in while damp, so that the washes may blend without the aid of the brush and retain the character of the leaf. Keep the stalks a light yellowish tint. A light wash of Lemon Cadmium may be passed over the base of the petals, right over the shadows.

Sometimes the petals of white tulips have light touches of pink. These can be put on with Rose Madder or a little Carmine.

Narcissus, lilies, and all white flowers may receive this same treatment as regards the general shadows, being open, however, to varied subtle changes of coloring in the interior of the corolla and in the reflected lights, some having greenish gray tones, others yellowish. The faculty of being able to discover these varied tones will be the result of a faithful study of nature, after which the student will gradually find himself capable of seeing a great variety of coloring in flowers which at the beginning of his studies he was not able to discern.

FRANCES WALKER.

THE pine tree is loved by all artists for its decorative character. The Japanese constantly introduce it in their work.



WHITE TULIPS. FROM A DRAWING IN BLACK AND WHITE.

sary. A Japanned metal color-box capable of holding twenty-four half-pan moist colors, is large enough. I should advise the student not to get a ready assorted box, but to select his own colors according to the instructions given here. A six-welled white porcelain palette is preferable to using the enamelled one of the box. Moist colors in the half pans are best. The colors required for this study of white tulips are Payne's Gray, Sepia, Lemon Cadmium, Indigo, Prussian Blue, Indian Yellow, and a little Rose Madder or Carmine. It is better to paint by a north light aspect, but in any case, however, place yourself so that the light comes from the left, as then no shadow from the hand will be thrown on the paper while working. Take care to have all materials within easy reach when at work, having the color-box, palette, and so forth at your right-hand side.

THE CERAMIC DECORATOR.

THE ART OF MINERAL PAINTING.

IV. COLORS.

If the fact is kept in view that the colors of all countries and manufacturers and all preparations are alike, in so far as having the same bases, and may be used together as those of one manufacturer, it will simplify things very much.

It is necessary to have some system to govern mixtures. I prefer the mineral base, as meeting all requirements. For these divide the mineral colors into three groups. First, those made wholly from an iron base; second, those containing a portion of iron only, and third, those having no trace of iron in their composition, and including (the gold colors) all rose pinks, purples, and violets, except violet of iron and (cobalt colors) all the blues. These are mixed freely with each other in the same manner as any blue and rose pinks or crimsons in other colors. Mixtures of iron in any form with these gold and cobalt or "no iron" colors produce gray. Therefore if it is desired to have these colors pure, keep them to themselves with no mixture of iron whatever. The second or "part iron" group contains the greens and yellows. The greens mix freely among themselves and with mixing or silver or canary yellows, and also with the gold colors to produce gray. Ivory yellow contains more iron, and is always safe to use with the third or "all iron" group, which includes the reds (color of iron rust), browns, blacks, and grays.

All colors of all manufacturers are classified in this manner regardless of name. The distinction between rose pink or crimson and the color of iron rust will always determine the difference between carmines and reds. It may at first seem a little confusing to the novice, but it is in reality a very simple matter, and when the bases are once understood there will be no difficulty in placing or using any color.

Of the greens one can do with one or at most two shades by drawing on the browns, yellow, and black. But it requires some judgment, and it is safer to have the two moss greens, Brown Green, and Green No. 7, while Apple Green is desirable for grays and tinting. Chrome Water Green, Coalport and Delft Greens, and Celadon are indispensable for tinting.

In the pinks, Carmine A, Carmine No. 3, Deep Purple, Golden Lilac, and Deep Violet of Gold will form a full range of rose pinks and violet. Yellow Carmine is most desirable also, but if it cannot be obtained use a little Light Orange (not Orange Yellow) with Carmine A. Some persons make

Rose Pompadour take the place of both the Carmines; it is very satisfactory, and with Yellow Carmine gives lovely, pure tints that fire well. English pink also fires well. Sévres Rose, Rose Dubarry, English Rose, and Pink for grounds are all pure rose pinks, and used mostly for tinting. Carmines Nos. 1 and 2 grade in strength between Carmines A and No. 3. In the strong crimsons many prefer Ruby to Deep Purple. English Maroon is another favorite.

In the German colors Rosa takes the place of the French carmines. Rose Purple is stronger. Deep Purple is nearer a pure crimson than any we have except the English Ruby, and is not to be confounded with Deep Rich Purple, which has more Blue, nearly corresponding with the German Carmine Purple. Deep Violet and Blue Violet are fine colors.

In making a list of blues for our palette, we shall draw largely upon the so-called greens. Delft Blue is a color by itself for monochromes, and the same may be said of Old Blue, which is nearest the color of the genuine old Dutch tiles. Light Sky Blue would seldom be used as a local color, but is indispensable as a glazing and body color. It takes kindly to any mixture, and should be included in a palette for any purpose. Celestial Blue is very similar. Deep Blue, Azure, Victoria, and Ultramarine Blues are all strong colors, and without any trace of yellow. There are a few blue flowers that need such a color, but for draperies and skies a softer

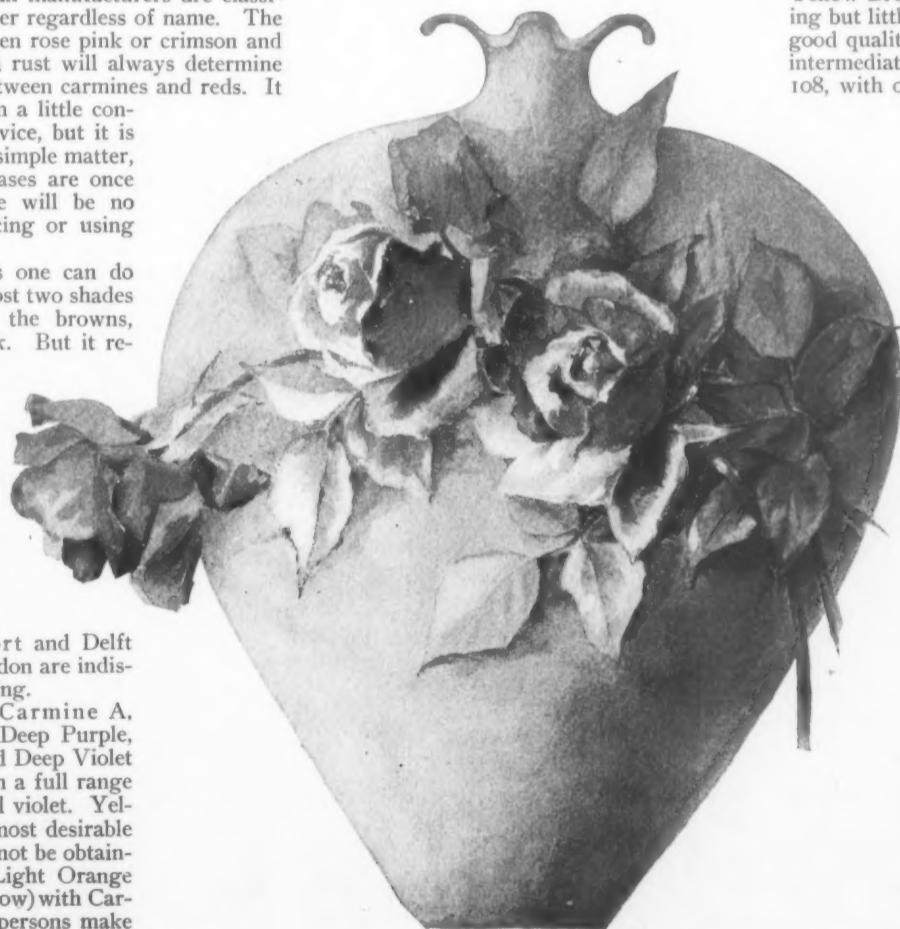
blue is much better, toned if necessary with Carmine.

Bronze and Night Greens are practically the same colors, and are much more manageable than the general favorite, Deep Blue Green. On flesh tints they are not as likely to assert themselves so unpleasantly. They are beautiful tinting colors, and with Light Sky Blue are intense enough for any sky. On draperies and backgrounds they may be harmonized with any color. Either one with Light Sky Blue would meet nearly all emergencies. Blue is a color that should never be used pure, but broken with Carmine, Yellow, or Gray to give it atmosphere.

Ivory Yellow will always fire true with the iron reds unless, of course, used in excess. Mixing Yellow will destroy them entirely, but may always be depended on for greens. Silver Yellow and Albert and Canary Yellows are also good with greens, and are used with the iron reds in flesh tints. Orange Yellow is seldom needed—a touch of Yellow Brown with one of the others will take its place. Gold Bud is a brilliant and true yellow, used for tinting, and might come in very well for certain pansies. Delft Yellow is similar.

Yellow Ochre and Yellow Brown are almost identical; the first seems generally preferred for figure painting. Brown No. 4 or 17 and Finishing Brown are the darkest browns. They are rather different, each having its peculiar characteristics, but one or the other is indispensable. Between these and Yellow Brown is a long list of browns differing but little, though some have exceptionally good qualities. Three browns—one of these intermediate colors, we might say Brown No. 108, with one each of the extreme light and dark first mentioned will make as great a variety of browns as any subject calls for. They can always be modified with Gray Blue, Carmine, Purple, Yellow, Violet of Iron, Deep Red Brown, or other red, and Black. Light Coffee is classed with the browns, is a pinkish buff, and a beautiful color for grounds.

Of the iron reds, the brightest and nearest to a scarlet is Yellow Red; well fluxed, this makes a lovely tinting color, giving a delicate salmon. Flame Red gives also a beautiful pink salmon. Capucine is nearly the same as Yellow Red, but not so reliable. Deep Red Brown is a most useful color; fluxed, it makes a flesh pink for tinting. With yellow and modelled with a cool gray, it is fine for a certain class of pink roses, but it will not make what is known as rose pink. It is used in flesh tints, in sunset skies, in draperies, and in the pretty backgrounds of tinted grays that harmonize so well with fruit and flower subjects. The Carnations and the Pompadour are very similar, but have more yellow, and are the reds mostly used for flesh tints. A sort



of purple red or gray violet is Violet of Iron, another of the indispensables. With Warm Gray to glaze it, it makes one of the best monochromes; it is good in the grays and strong lines of a head, and to accentuate Deep Red Brown and the Carnations, in stems and the red tinting of foliage, in made grays, and in clouds and landscape work generally.

There is little to be said about grays—that is, the grays of the color lists. Copenhagen Gray is a fine, true color for tinting, and fires with a good glaze. It invariably eats up the iron reds, but works harmoniously with other colors for general use. It makes an extremely dainty combination with Flame Red and some ornamental gold work on any article that may be tinted in two colors. Excepting this, Pearl and Warm Grays are all that are ever needed. These last with Ivory Yellow and Light Sky Blue are the glazing colors which may be used in nearly any combination to give body and brilliancy to others. Among mixed grays, Black and Ivory Yellow are a good standby. Carmine and Apple Green always harmonize with the gold colors, and sometimes needs to be toned with Yellow or Yellow Brown. Violet of Iron and Deep Blue Green are liked by many, as also Purple and Chrome Green. These last, being made of hard colors, are not likely to glaze. It is very desirable that a gray should possess this quality in itself. Bronze Green and Yellow Brown give fine green grays in flesh; Carnation added makes a true gray for flesh and other uses. Carmine, Brunswick Black, and Yellow Brown make another good flesh gray.

Some colors pure will act as a gray, as Green No. 7, Finishing Brown, and Brown No. 17. These are very harmonious in backgrounds and draperies, but unless worked into soft colors they need Pearl Gray to glaze them. Light Sky Blue, Ivory Yellow, or Pearl Gray, with Black, gives a good under tint for all colors of hair. Pearl Gray and Warm Gray are often used in a thin wash over hard colors that have fired badly, and will glaze without materially changing the tone.

Black is never used alone even in black drapery, and Brunswick Black is preferable to all the others.

E. C. DARBY.

THE colors used in glass painting are especially prepared for the work. Many of them need more fluxing to develop a high glaze at a heat safe for the firing of the glass. Fluxes are sold for carmines, blues, greens, and purples. It is safe, however, to mix the general line of colors with a fourth part of the regular glass flux, called "General Flux for Glass" and the colors above mentioned with a similar quantity of "Extra Soft Flux."

HOW TO OBTAIN A HIGH GLAZE.

THIS is a difficult problem for many, and yet within the reach of all intelligent china

my experience has taught me that the fault is more often with the decorator than the firer. Portable kilns have attained such perfection that perfect firing is within the reach of all.

The first and most important part of an ultimate result is the palette. The usual tile that permits the paint to spread and collect dust I discarded long ago, and in its place I use the china covered box having twenty-one sunken wells, which enables one to make up a palette containing all of the primary colors, and leave space for a number of mixed colors.

In this connection I would say that in mineral painting perfect freedom of mixing all colors is quite possible, a little practice enabling one to produce any tint or shade desired. As an experiment, take Russian Green, Albert Yellow, and Black. There is no shade of green that cannot be produced with these colors. The next point to be considered is the medium. The one which I use and to which I attribute not a little of my success in obtaining high glazes is made of Balsam of Copaiaba, English Grounding Oil, and Clove Oil. To an ounce of balsam, which must be old and thick, add about twelve drops of Grounding Oil and eight drops of Clove Oil. Nearly all of the Balsam of Copaiaba comes very thin, and in this condition it will not do. It must be poured from the bottle into a vessel and placed on a hot radiator, on the back of a stove, until it thickens.

Presuming that your medium is ready, we will place upon the cover of our china-box (which we use as a palette) enough paint to fill one of the wells. A portion of the medium must be poured into another well. Into this dip the point of your small, round-ended palette-knife. If you are using paint in powder, it will require more, if tube paints less of the medium. Mix thoroughly to a consistency that will flow from your knife into the well—not too thick or too thin. Paint mixed in this manner will remain open for two weeks in perfect condition if the box is kept closed when not in use. No paint is wasted, and it collects no dust.

We are now ready to begin painting. Use as large brushes as possible, both round and square. Dip the brush in turpentine, which blend well into the brush on the palette, then dip into the medium and blend into your brush in the same manner. Now dip it into the paint-well and lift out a good proportion of paint and blend well into the brush, and proceed with the painting. Use plenty of the medium. It will not blister, and carries paint enough to insure a good glaze. It will remain open long enough to enable you to blend.

Take out the lights, which you can do by

DECORATION FOR A BONBONNIÈRE.
BY ARTHUR W. DAWSON.

decorators, amateurs as well as professionals. The amateur starts out too often with the idea that, no matter how crude the decoration, the firing will make it a thing of beauty. In fact, as I once heard a well-known firer say, "they think they can bring me cabbages, and

gray.



DESIGN FOR A BONBONNIÈRE. BY ARTHUR W. DAWSON.

by some magical process they will return from the kiln tea roses."

The kiln plays an important part in the success or failure of the work, it is true, and it is quite possible for the most perfect piece of work to be ruined by careless firing; but



cleaning the brush in turpentine and lightly drying upon a cloth to remove any superfluous turpentine. Should the design be of flowers, lighten the edges of both petals and leaves. In leaving lights, brush them over with the medium, to which a small portion of color will adhere when you come to the dusting.

In tinting, I use a large, square brush, preferably in a ferrule. Use plenty of medium, and you can paint on your tint or background with as much ease and freedom as you paint your design. I rarely ever use a buffer, and have no difficulty in obtaining transparent, even backgrounds. Do not be afraid of brush-marks and accidental lights. They are artistic and give your work a sparkle and an impression of artistic feeling which the smooth, labored effort can never have.

We will now presume that you have finished your tinting. Place your piece of china away from dust to let it dry. Always let the atmosphere dry it—artificial heat hardens the paint, so that it will not take the powder. When it is quite dry, take a quantity of the color in powder, and with a good-sized piece of ab-

RUSSIAN ENAMELS.

NOTHING can be more charming than the Russian work which is now imported, especially in enamels. While the modern work has lost some of its individuality of design, yet the workmanship, with hardly an exception, is so exquisitely beautiful that one overlooks that.

In the early Russian work, the designs were more symbolic of the people. In many instances they used "picture writing," which has given to history valuable hints regarding manners and customs.

The Russians excel in their enamels on metal, and there seems to be various ways of using them. One style is, that the design is cut out of the metal (leaving a sharp outline), and then filled with enamel, which is subjected to intense heat, and then the metal is rubbed down until the whole piece is smooth as glass. This style resembles the cloisonné.

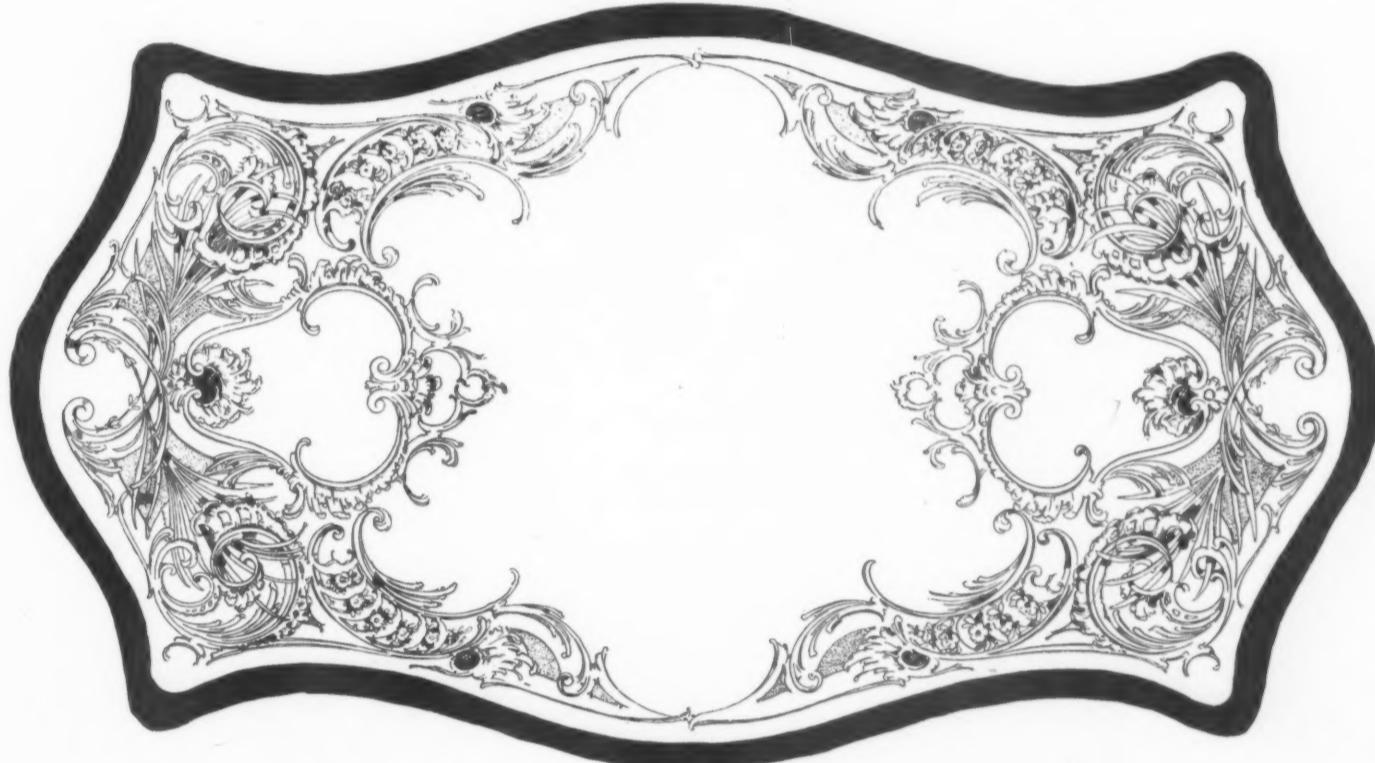
Then another style is, that the metal surface is rough and like little particles of sand.

seem more distinctly characteristic of the people. One sees the same lines in their gorgeous embroideries or other decorative work. There is a simplicity of line and form, yet immense strength, just as one would expect from such a race.

Here again the design is outlined in the finest and most perfect lines of raised paste, and filled with good, strong colors. The background in the choicest pieces is usually of gold.

There are cups and saucers with a characteristic design of color and raised paste, such as one sees in their cross-stitch embroidery. These are more interesting than beautiful, but they are certainly unique. Then there are cups and saucers with winter landscapes, hunting scenes, and so forth. These have an ornate border of gold and enamel.

I am told that the Czar will not permit any more of the china from the Royal factory to leave the country. The technique is absolutely perfect, and looks as though each piece had been decorated by an artist and expert. Surely such work cannot be turned out by the



ROCOCO DECORATION FOR A TRAY.

sorbent cotton take up plenty of the color and rub well over the entire painted surface. A piece of china treated in this manner will come from the kiln with a brilliant glaze.

One need not be limited in the matter of variety of tints with which to dust, as one can be mixed with another just as you would mix the wet paints, the difference being that the former must be thoroughly mixed with water on the palette and placed upon a heater to dry. When quite dry, pulverize and proceed with the dusting.

CECILIA BENNETT.

TRAY—ROCOCO DECORATION.

THIS design can be utilized for raised paste over color or over the white china. The scrolls should be modelled carefully, following all the lines shown in the drawing and then covering solidly with gold. The little blossoms which hold two sections of the scrolls together can be made of colored enamels. Sections of the design which are filled in with dots would look well in flat-gold or enamel dots. The rim should be a rich, dark color.

The design is then outlined with thin wire (rough), and the spaces filled in with the different colors of enamel. The wire is more in relief than the enamel. This style we can adapt very successfully to our china decorations by using outlines of raised paste and filling in the design with soft enamels.

The latest importations are antique in shape, bowls and bonbon-holders, having a curved and impressive handle, every inch of which is most elaborately decorated with scrolls. These scrolls have an outline of the gold wire, and are of enamel, which is shaded with fine lines of color after the enamel has been fired. This on a rough surface of gold is indeed rich. Here again we can apply that same idea to china. But unless the technique is perfect, we will fall short of the effect. One is impressed with the accuracy of drawing and perfection of detail.

The Russian china that comes from the Royal factory of St. Petersburg is very scarce in this country, but it is more beautiful and more wonderful to me than the enamels on gold or silver. In the first place, the designs

thousand, and it is no wonder that the Czar is mindful of its loss to his own people.

ANNA B. LEONARD.

DECORATIONS FOR BONBONNIERES.

AFTER the design (shown at the bottom of page 64) has been drawn upon the china in India ink, tint the background with some color, say Dark Green, and then wipe out the design, leaving the spaces within the lines perfectly clean. These can be filled with different colors and then outline in raised paste. The four central ornaments would look well in Ruby Purple; the next four, which spread out like arms, could be painted in a Turquoise Blue and the circles in Pale Green.

The small bonbonnière would look well with a gold background and the design carried out in colored enamels outlined in raised paste. The section of the design which is represented in half-tone could be filled in with rich, dark-blue color, which would emphasize the decoration. Use a beading of raised-paste dots around the outer edge.

PLATE—CALIFORNIA POPPY.

FIRST trace most carefully the design on your plate, then cover the rim where the dark color is with a coat of English grounding oil, padding with a silk pad, until it becomes smooth and tacky. Now rub on with a piece of absorbent cotton the green. Let it be Meissen Shading Green, and use plenty of color, being careful that the cotton does not touch the oil. Let the oil absorb all the color it will, and when finished it will have a dull or matt finish. With the aid of a piece of cotton bound round the end of a pointed stick, clean the edge of dusted color where your design comes. Paint in the flowers, stems, and leaves with the Shading Green, keeping it rather pale for the first firing. When used thinly, the Shading Green is a soft blue green, rather on the gray tone. For the deep shading in the centre of the flowers use German Black. The plate is now ready for the first firing. For the second firing strengthen wherever the color has fired out with Shading Green, adding sharp, crisp touches toward the edges, to give it the crinkled effect. Deepen again the centres with German Black. The leaves and stems will also need sharp accenting. With unfluxed gold outline the stems of the flowers and occasionally add gold lines on the fuzz, also use a little in outlining the seed pod in the centre of the flower and add some dots of gold for the pistils. All the gold work should be very fine—more of a suggestion. Too much or too heavy lines of gold will spoil the effect.

There are other treatments of this same design that would be equally effective. If the flowers were painted in their natural colors of rich yellow, with touches of yellow red in the centre, green seed pods and leaves, and black stamens and pistils, with dusted yellow border, one would have a charming color scheme. Or an equally charming arrangement would be to have pink poppies on a light green ground. Finish off the plate with a gold edge.

MARY ALLEY NEAL.

As the ceramic decorator is always looking for some new effect, naturally he experiments continually. The revival of the old style of decoration—that is, the use of "lustres," both alone and in combination with the vitrifiable colors—is most interesting. They are beauti-

ful in tone, and their iridescent effects harmonize with most colors. In my work I always like to repeat, in the background, in a more subdued tone, the color effects of the flowers used for decoration as if they reflected themselves.

Use the lustres sparingly, as too much gives the same effect as lots of tinsel in cheap decorations. For necks of vases, handles of

PLASTER CASTING.

It is not difficult to cast a bas-relief, nor to make what is called a waste cast of a bust, but it is a task not to be attempted without due preparation. If you are going to do a bust, carry your work to some room where no one will be dismayed by the inevitable disorder and lime-stains. It is not pleasant to hear one's beloved plaster and clay called mud and whitewash. If you cannot do better, preempt a corner of the kitchen, and spread papers down and around to propitiate the powers.

A beginner had better select a very simple model for a first attempt, something that can have the mould made in one, or at most two sections. Anything with under crevices that the plaster could run under must be avoided, as overhanging locks of hair, loops of ribbon, ruffles, projecting leaves and flowers, and so forth, otherwise it would be necessary to have the mould in more sections.

A small bas-relief would be comparatively easy to cast, and would afford some experience in managing the plaster and tools. Supposing the model to be six or seven inches in diameter; have ready two pounds of the best dental plaster, a sieve, a china bowl and cup, a tablespoon, a strip of cardboard one and a half inches wide, and long enough to reach entirely around the model, some lard oil, a little modelling clay, water, and towels. Surround the model—which of course is lying flat on a board or plinth of some kind—with a neat bank or frame of clay half an inch wide; into this clay and close to the model set the strip of cardboard, forming a fence around it, and close the seam where the ends meet with clay. Be sure that the fence stands close to the model and is perfectly upright; press the clay up to it, so that there may be no crack for the wet plaster to escape through.

Observe that the model is free from dust, and oil it thoroughly, using a camel's-hair brush and lard oil; touch every part, also oil the fence. The fence should stand half an inch higher than the model's highest part. Cover it up, so that the dust from mixing the plaster will not fall on it, and now measure a cup full of water and pour it into a bowl; into this sift plaster till it reaches the surface of the water; then stir it around quickly, skim off the bubbles, and pour part of the plaster—which will be of the consistency of



"GIRL KISSING A STATUE." AFTER THE PAINTING BY L. DE BEAUMONT.

pitchers, and so forth, I prefer a solid color, and if it is applied twice it will wear better. Take from the bottle as it is prepared and apply with a brush as evenly as possible, using a silk pad to smooth it, as you would any grounding color. If it becomes too stiff, there is a medium that comes for liquid bright gold which is used to thin it. There are many shades of green, copper bronze, rose, blue, Venetian, white, and so on. M. N.



cream—onto the model. Now tip the plinth or board back and forth quickly a few times to make the plaster enter the lines of the model well, and then pour in the rest of the plaster; if it has become a little thick, dip it with the spoon and drop it evenly over the model. The layer should be half an inch deep. It will require an hour or more to set well, and any attempt to move even the fence before the plaster is hard may cause the mould to crack. In case of such an accident, replace the fence tightly, mix more plaster and pour over it, thus forming a strong back to hold the pieces together. This will do if the crack is only in the rim or background, but if it extends into the design it would be better to make a new mould.

When the plaster is perfectly firm, remove the fence, take a small, sharp chisel and pry gently all around between the mould and model, and the mould will easily come off. Wash it well with white soapsuds, and if there are any little holes fill them with fresh plaster, pressing it in with a penknife, but be careful not to mar the lines of the design. If there is a ridge caused by repairing a crack, smooth it down with the knife, and also trim the edge off neatly. Let the mould get thoroughly dry and hard before making the cast, otherwise it may break in the process. Moulds can be toughened by brushing them over with boiled linseed oil, giving them as much as they will absorb, and then letting them dry.

Your little mould being hard and dry, place it on a board or tray, face up, and surround it with a fence in the manner already described; be sure there are no crumbs of clay or plaster on it, and then apply lard oil, touching every part and also the fence. Pour two-thirds of a teacupful of water into a bowl, or as much as you judge will fill the mould two-thirds full. Sift plaster into the water till it reaches the surface, stir it around, skim off the bubbles, and pour it into the mould; rock the mould so that the plaster will expel the air and fill every part well. Let it stand till nearly firm; then mix more plaster, using half a cup of water this time, and pour in to finish filling the mould. Into this soft plaster lay loops of twine or cord, so that the plaster when hard will secure the ends and the plaque can be hung up or fastened to a frame. Four loops, about an inch and a half from the edge and at equal distances apart, will be found convenient. Be sure to have the cord at hand before mixing the plaster.

Let the cast stand till perfectly hard before attempting its separation from the mould; then remove the cardboard, and pry softly all around between mould and cast, when they will readily part, or should do so if the oiling has been well done. Wash the cast with any nice white soap; trim off the edge where necessary, and if there are holes fill them neatly with fresh plaster, mixing a little at a time and using the penknife to lay it in place.

After the cast is perfectly dry, it can be polished by rubbing it with a little pumice-stone. The plaster should not be allowed to dry on the bowls and tools.

Next month I shall proceed to a more advanced stage of the work and take up the subject of casting a mould in sections.

LUELLA BUSH.



cream—onto the model. Now tip the plinth or board back and forth quickly a few times to make the plaster enter the lines of the model well, and then pour in the rest of the plaster; if it has become a little thick, dip it with the spoon and drop

it evenly over the model. The layer should be half an inch deep. It will require an hour or more to set well, and any attempt to move even the fence before the plaster is hard may cause the mould to crack. In case of such an accident, replace the fence tightly, mix more plaster and pour over it, thus forming a strong back to hold the pieces together. This will do if the crack is only in the rim or background, but if it extends into the design it would be better to make a new mould.

When the plaster is perfectly firm, remove the fence, take a small, sharp chisel and pry gently all around between the mould and model, and the mould will easily come off. Wash it well with white soapsuds, and if there are any little holes fill them with fresh plaster, pressing it in with a penknife, but be careful not to mar the lines of the design. If there is a ridge caused by repairing a crack, smooth it down with the knife, and also trim the edge off neatly. Let the mould get thoroughly dry and hard before making the cast, otherwise it may break in the process. Moulds can be toughened by brushing them over with boiled linseed oil, giving them as much as they will absorb, and then letting them dry.

Your little mould being hard and dry, place it on a board or tray, face up, and surround it with a fence in the manner already described; be sure there are no crumbs of clay or plaster on it, and then apply lard oil, touching every part and also the fence. Pour two-thirds of a teacupful of water into a bowl, or as much as you judge will fill the mould two-thirds full. Sift plaster into the water till it reaches the surface, stir it around, skim off the bubbles, and pour it into the mould; rock the mould so that the plaster will expel the air and fill every part well. Let it stand till nearly firm; then mix more plaster, using half a cup of water this time, and pour in to finish filling the mould. Into this soft plaster lay loops of twine or cord, so that the plaster when hard will secure the ends and the plaque can be hung up or fastened to a frame. Four loops, about an inch and a half from the edge and at equal distances apart, will be found convenient. Be sure to have the cord at hand before mixing the plaster.

Let the cast stand till perfectly hard before attempting its separation from the mould; then remove the cardboard, and pry softly all around between mould and cast, when they will readily part, or should do so if the oiling has been well done. Wash the cast with any nice white soap; trim off the edge where necessary, and if there are holes fill them neatly with fresh plaster, mixing a little at a time and using the penknife to lay it in place.

After the cast is perfectly dry, it can be polished by rubbing it with a little pumice-stone. The plaster should not be allowed to dry on the bowls and tools.

Next month I shall proceed to a more advanced stage of the work and take up the subject of casting a mould in sections.

LUELLA BUSH.

THE HOUSE.

EMBROIDERY.

THE design given in the supplement for glove box or case may be painted on satin or celluloid, or embroidered on satin, linen, or suede, as one may desire. A pretty effect would be obtained by carrying it out in white and gold. Select for the material very heavy cream white satin. Work the entire scroll effect in solid Kensington stitch with a single thread of real gold-colored filo-floss. When shading is indicated in the drawing, use a darker shade of the same color. Embroider the flowers in white and the stems and leaves in the palest gray green tint. Suede, which may be bought in a variety of tints, would serve admirably for this purpose, being much more durable than silk or satin. A pale olive color would be a good foundation. On this embroider the scrolls in deeper shades of the same shade. Work the flowers with Old Rose, the stems with Wood Color, and the leaves with medium shades of Brown Olive. In fact, the design may be carried out in almost any combination of colors one may de-

double thread. For the conventional leaves use pale Nile Green. The snowdrops are also white and the leaves a shade darker than that selected for the border. The edge may be finished either with a hem-stitched hem or scalloped; or a border of Renaissance lace would add greatly to its beauty. For a sofa-pillow, a good effect will be obtained by using sage-colored furniture satin for the foundation. On this embroider the conventional border in a rich shade of olive silk, and outline the whole with a couching of gold Japanese cord. The flowers must, of course, be white, and the leaves a rather pale shade of Olive Green. For a table-cover, cloth, sateen or furniture satin could be used. The coloring would, of course, have to depend on the shade chosen for the foundation. But in any case, an outlining of gold adds greatly to the effect of the work when complete.

LILLIE B. FERRIS.

PROGRESSIVE WOOD-CARVING.

III. VIKING STYLE.

THE design for a table given in this number is in the third stage of the Viking ornament, and is much bolder in style than the two preceding it. This will be an excellent piece to give the pupil that command over the tool which it is so necessary to acquire before going on to more difficult work. The drawing should be well studied before attempting to carve it.

Beginners are always afraid to cut deeply or use their strength as they should, and many of them handle the tools as delicately as they would a sewing-needle, removing the wood bit by bit, when one good, strong sweep of the tool would accomplish a far better result; then the work would not have that shoppy look, which shows the amateur so plainly. It is these long, sweeping cuts that give the Viking ornament its style and effectiveness. The beginner should not go further until he has acquired the necessary swing of the arms and shoulders to produce this result.

The table, as designed, is thirty inches high, with a top twenty-one inches square; but these proportions can be varied as desired. The lumber for this job should be quartered oak. The thickness for the top and brackets should be one and a quarter inches, and that for the legs two inches. The plain spaces in the background of the brackets and outline of legs and brackets are intended to be sawed out. This adds very much to the beauty of the design, but as it also adds to the expense, it can be omitted if desired, and the background cut half an inch deep on both sides in those places. The carving must be done before the table is made up, and then sent to a cabinet-maker for dowelling and putting together. The narrow border on the moulding of the table-top is in the first stage of the Viking ornament, and should not be more than an eighth of an inch deep in any place. The brackets are in the second stage, and should be about a quarter of an inch deep; but as they show very little, it is not necessary to finish them as carefully as the lower part. They should be left



sire, and is equally well adapted to either the brush or the needle.

The border of dogwood is especially well adapted to work on linen, such as a tea-table cover, carving-cloth, or centrepiece. The flowers must be worked with fine white filo-floss. This, as all other work of the sort, must be done in a frame. Embroider the petals with a single thread of silk, and work very close and heavy, so as to gain a rich raised effect when completed. Fill in the centres of the flowers with pale yellow silk done in French knots. For the leaves select three shades of olive green floss. Embroider them in solid Kensington stitch, the direction of the stitches being from the centre diagonally to the outer edge. This treatment of the design gives an exquisitely dainty and at the same time brilliant effect. For the material select a piece of fine but heavy Belgian linen. This, when dampened and ironed on the wrong side, has almost the appearance of ivory, and gives a very rich effect to the embroidery.

The snowdrop design may be used in any number of ways, as it is equally suitable for a centrepiece, table-cover, sofa-cushion, or bureau-scarf. For a centrepiece, it would be more dainty if done entirely in white and green. The border should be worked in solid stitch with white floss, but be sure to use a



sketchy, with a few bold strokes in the deepest shadows. The design for the legs must be put upon the wood with the greatest accuracy, as the slightest deviation from the outline will be very conspicuous. In this, as in the others, the outlines are followed and cut out with a veining tool, and the background cut down, as in the first steps. It should be about a third of an inch deep, and should slope gradually from the side of the leg which joins the pillar, leaving the edge itself its full thickness, so that there may be sufficient room for the dowels to be put in when it is made up.

The background must be cut deep enough to cast a heavy shadow. In cutting down the edges of the ornament the second time, great care must be taken to select tools which exactly fit the outlines, so that the sweep of the edges will be perfect, as any little deviation is much more conspicuous in high relief. The upper part of the leg has very little modelling, the dragon forms being only rounded slightly toward the edges. The interlacing parts are cut down an eighth of an inch, and the wood of the part going underneath must be cut away in a long, gradual slope. The heads, being the starting-point or nucleus of the design, receive the most attention. The modelling here should be half an inch deep in the heaviest shadow.

It will be noted that the jaws of the dragon are the thickest part of the design, and these are rounded over, as shown by the shading, in such a way that the modelling shall also have a good outline when looking at the edge of the leg. Do not try to get the details of the modelling until the general shaping of the whole head has been secured. In carving, as in painting, the broad masses should be considered first, and the general effect secured before attention is given to the details. The markings which cross the head are put in with the smallest hollow gouge, a quarter of an inch deep, and the wood on one side sloped away, with a flat gouge, to the next set of markings, as indicated in the shading.

Then with a medium-sized veining tool accent the shadow in each curve and put in the small lines which follow their edges. The fin should be modelled with the large gouge, allowing it to sink deeper in the wood as it approaches the outer points, and leaving the wood high between the points. The sharp edges left by the gouge are rounded off with the flat gouge, and the deepest part is then accented with the veining tool.

The eyes also must be cut deep enough in the corners and pupils to throw a good shadow, also the nostrils. The circles on the bodies are cut about a sixteenth of an inch deep and sloped down from the inner side with the smallest flat gouge, leaving the centres high. The lines on the bodies and the final touches are then added with the veining tool. The pillar, which is square, with the corners removed, has pieces, half an inch

thick, glued on to each side at the bottom, in order to give the necessary thickness to the head, where the lips protrude. The modelling of the heads is shown so plainly in the drawing that further directions seem unnecessary.

The pupil who has carved the two designs given in previous issues according to instructions should be able to make this table with little difficulty. If the work is to have an "antique" appearance, this can be made by dissolving in strong ammonia as much potash as it will hold in solution, and applying it with a sponge tied upon a stick. This should be done near an open window, as the fumes are overpowering. Repeat the operation until the wood is sufficiently dark, after which it can be finished with beeswax or oil, as previously suggested.

KARL VON RYDINGSVÄRD.

TWO BEDROOMS AND A PLAYROOM.

THE young girl's bedroom which we illustrate is simple, neat, and cheerful. To give an appearance of air, space, and coolness, nothing is more effective than the bluish tones

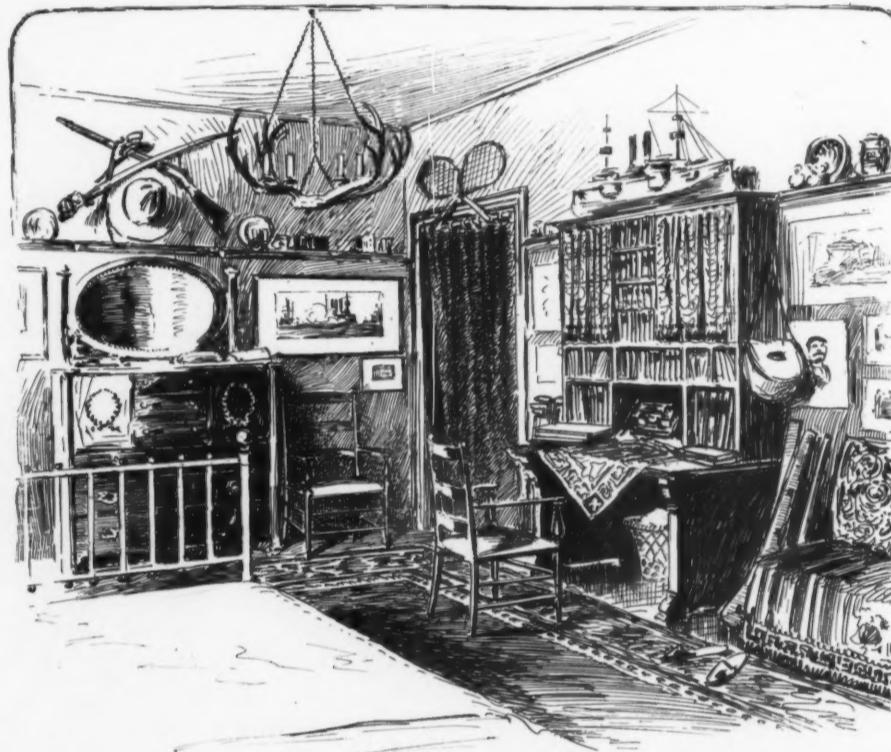
chintzes in which, for the most part, pink and pale green predominate, are also very bright and fresh-looking, and are eminently suitable for those who are apt to be depressed by cold colors.

Our young man's bedroom is evidently that of a person of military and sporting proclivities, as most young men are. The trophy over the bureau suggests that he may have smelled powder at Santiago; while, if an army man, he must be credited with a generous enthusiasm for the deeds of our navy also, for what else can the model of the man-of-war on top of the bookcase signify? The fishing-basket, the pair of antlers converted into a chandelier, and other indications denote his interest in sport. It is to be noticed that he is, in some matters, more luxurious than our young lady. His rare volumes are protected by a silk curtain. Girls, even when they are great readers, are satisfied with common editions, and, no doubt, get just as much good out of them. He has more pictures, too, and a plush portière to his door, and a regular big rug on his floor; but he strikes a balance by means of hard rush-bottomed chairs, and hard-finished, oil-painted walls, color pale yellow.

Our children's playroom has a frieze formed of a number of copies of the same picture; but it is a sensibly contrived plan for its purpose. The bookcase and lockers may be plain pine. They should be deep, and behind the books another locker or cupboard may be fashioned, opening at the end. The broad top supports a toy schooner and a cast of a tiger, with the Star-spangled Banner for a background. All this, as well as the collection of pictures, animals, flowers, and so forth, in the cosy corner at the end, are supposed to be of the children's own selection and arrangement. The oak mantel has a band of blue and white tiles in

Dutch faience, and the children are safeguarded against the risks of playing with fire by a brass wire screen. The window-curtains are of cheese-cloth. On the table in the left-hand foreground is a puzzle map partly fitted together from the heap of fragments by its side. The walls should be tinted, of course, and the most serviceable tint is a pale celadon green.

A dark maroon or a dull olive is a good color for the walls of a studio. Flat, painted walls, with stencilled frieze of simple conventionalized design, the groundwork to match in color—not in shade—both walls and ceiling, would be appropriate. Or a plain cartridge paper might be used for the walls, the ceiling to be tinted in a lighter shade of the same color. For the floor one of the cheaper Indian rugs would be good. This would show wear perhaps less than any other kind of covering of similar cost and would give the low tone of color proper for a studio. For seats wooden benches along the walls, with cushions harmonizing in color with the color of the walls, would answer.



A SIMPLE ARRANGEMENT FOR A YOUNG MAN'S BEDROOM. DRAWN BY W. P. BRIGDEN.

CARPETS AND RUGS.

NOTHING gives an apartment so great an impression of being well furnished as a good carpet; there is a home-like feeling, a coziness and a beauty in a well-furnished floor that is never found where the floor is either bare boards or bare tiles or stone, as in tropical countries. The many different varieties of carpets possess various degrees of sumptuousness, and it is many times better to possess the cheapest carpet or rug than to have no floor-covering at all.

While the question of texture, or quality of fabric, is an important consideration, with most people color and design are certainly the most important factors, not only on account of the grateful sensation color gives the eye, but also because of the artistic harmony which can be got between the coloring of the carpet and that of the walls and draperies.

Pale tints should be avoided in the selection of the carpets, it being better that the color scale should ascend gradually from the dark tones of the floor to the tinted half tones of the ceiling. The pale carpet with a dark ceiling lowers the apparent height of the room and produces the impression of topheaviness. Dark, rich-toned carpets make the ceiling lighter by comparison, and the room in consequence appears larger and higher.

Of course, the color of the carpet will depend to a very great extent upon the nature of the apartment for which it is provided; the carpeting of halls, libraries, and dining-rooms will naturally possess more solid and brighter colors than those used in salon, parlors, reception-rooms, boudoirs, and bedrooms.

In choosing rugs and carpets the subject of design should be very carefully studied. The patterns of Eastern rugs are to be commended most of all by reason of their skilfully conventionalized figures in flat, unshaded colors. The trouble with most carpets of Eastern and American manufacture is that the designs thereon are more suitable for ceiling decoration than for the floor surface. Many carpets that are woven in a single piece



A CHILDREN'S PLAYROOM. DRAWN BY W. P. BRIGDEN.

for the decoration of sumptuous apartments, such as the Savonnerie carpets made in France and the Scotch and American Axminsters, seem to be copied from ceiling designs after the style of Berian. The designs possess such incongruities as architectural mouldings, highly modelled trophies; these with wreaths of flowers commingling with highly modelled scrollage are the chief motives. Many carpet designs, though free from such obvious absurdities, have seldom more than a negative merit; there is a riot of unconventional flowers representing nature either in pale, insipid, or in strong aniline dyes, whose chief quality is that they will fade from sight if in a room that receives much sunlight.

Interminable and unseemly scrolls, or a redundancy of floral forms, are absurd when

we remember that if these forms were what they are represented to be, no one could walk on the floor with comfort. Of course, flowers and leaves may be used as ornaments, but they should be treated flatly without effect of light and shade.

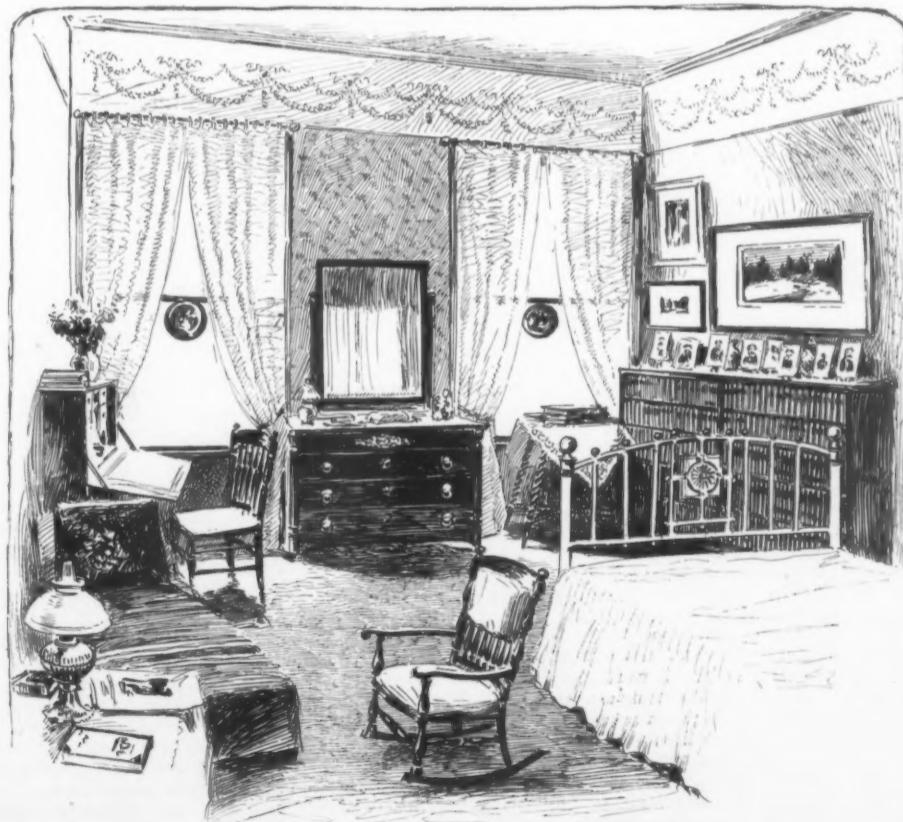
In houses with hardwood floors, rugs are considered better as a floor-covering than a carpet that entirely covers the floor. Oriental, European, or American carpets, woven in one piece just sufficiently large enough to reach within eighteen inches of the walls, are very suitable. Rugs are often made by sewing together a number of strips of the same pattern of carpet and surrounding the whole with an appropriate border; this costs less than the rugs woven in one piece.

In houses with deal floors, nailed down carpets are usually a necessity, and a fine effect is obtained by laying a carpet of a single color or one quiet in design over the entire floor. The most restful effect is obtained by covering the whole of each story with the same carpet, the door-sills being removed so that the carpet may be extended from one room to another. In town houses especially, as well as in suburban cottages, this will be found much less fatiguing to the eye than the usual method of covering the floor of each room with a carpet different in color and design.

The most harmonious effect will result from having the carpet either in deeper tones of the coloring of the walls, or in harmonious contrast therewith. Regarding quality of carpets, those who can afford it will prefer a perfectly plain Wilton or velvet carpet in preference to a Brussels or tapestry, for nothing gives such tone to the apartment as a deep piled fabric covering the floor in one unbroken color. People of limited means who desire to give their rooms a "furnished" appearance at least cost will employ body Brussels, moquette, tapestry, or ingrain weaves, these being both cheap and serviceable.

WILLIAM R. BRADSHAW.

LINEN for church embroidery should be thoroughly well scalded, pulled perfectly even while wet, and when dry smoothly and carefully ironed before drawing on your design or arranging any work upon it. Thus it will be freed from any properties it may have possessed injurious to gold or color, and there will be no fear of the pattern which you have drawn upon it being pulled out of the square in framing.



A SIMPLE ARRANGEMENT FOR A YOUNG GIRL'S BEDROOM. DRAWN BY W. P. BRIGDEN.

NEW PUBLICATIONS.

ART FOR THE EYE, by Ross Turner, is, in the main, a plea for the decoration of schoolhouses with reproductions of works of the best art. The Art Amateur has put itself on record as strongly in favor of this movement. It believes in using original works whenever possible, but good reproductions must be the main reliance, because so much cheaper. Every schoolhouse ought to be so decorated, particularly when no teaching of drawing or any other branch of art is attempted. We have perhaps too much machinery for the production of artis, teachers, lecturers, and critics; but the cultivation of the public which should enjoy art has been neglected. Yet for this purpose all that is necessary is to place beautiful things before the eyes of both children and grown people. These will do their work in the schoolroom silently but surely, though the teacher may be as ignorant of the subject of art as her pupils, and though it may never be referred to in any lesson. Mr. Turner is laboring in a good field. Yet we are bound to say that we think his lists of objects might be considerably improved. (The Prang Educational Co.)

IN THE FORBIDDEN LAND, by A. Henry Savage Landor. A little more than a year ago the entire civilized world was horrified by the newspaper accounts of the awful sufferings and hardships endured by Mr. Landor while on an expedition into the remote regions of Thibet. The full account of this now appears in book form, and certainly places Mr. Landor in the foremost rank of geographical explorers, for never in any age has such heroic courage and fortitude been equalled. In May, 1897, accompanied only by two guides, this intrepid young man set out on his perilous mission. How perilous and dangerous can be imagined when at the end of six months a partially blind and half-paralyzed man, with gaunt features and snow-white hair, returned to tell of his sufferings. The newspapers have given us those parts relating to his tortures on the rack, red-hot irons being laid across his eyes. Only his sublime courage saved him from a savage death. The work is intensely interesting and abounds in valuable information concerning the strange ceremonies and mode of living among the Thibetans. The numberless illustrations and drawings are from sketches or photographs made on the spot, and portray all the scenes and incidents of the journey. There are also some full-page color plates of Himalayan scenery. There are two portraits given of Mr. Landor, one before starting on his journey and the other showing him after his escape from "The Forbidden Land," and they tell very plainly the story of his shocking treatment among the Llamas. A full map of the region traversed is given, and the appendix contains the documents used by the Indian Government to confirm the truth of the explorer's story. (Harper & Brothers. In two volumes, price, \$9.)

A SHORT HISTORY OF THE WAR WITH SPAIN, by Marion Wilcox. This is a very able and unprejudiced account of the Santiago campaign, recounting the wonderful exploits of our navy. Mr. Wilcox knows his subject very thoroughly, having for years been a student and writer on Spain and her people. (Frederick A. Stokes Co., \$1.25.)

THE MODERN MAN AND MAID, by Sarah Grand. In this sensible little treatise Madame Grand says many things which are well worth pondering over. She points out the virtues and faults of the typical young Englishman and American—for she says they are not, as a rule, to be distinguished apart. She believes in a compulsory military training for young men. She has much sympathy with the modern maid. Having thus, as it were, posed her models, she ably and concisely shows the faults and ideals of marriage from the man's and woman's point of view. It is a very wise and at the same time witty criticism of modern manners. (T. Y. Crowell & Co., 35 cents.)

THE CASTING AWAY OF MRS. LECKS AND MRS. ALESHINE, by Frank R. Stockton. This is a new and illustrated edition of one of the most widely known and characteristic of all of Mr. Stockton's works. It now appears printed entirely from new plates, and with the addition of a large number of illustrations drawn especially for it by Frederick Darr Steele. The book is complete in itself, as it also contains the sequel "The Dusantes." We can prescribe no better remedy for an attack of the

blues than a perusal of this mirth-provoking book, which will hold its reader entranced from the beginning to the end. (The Century Co., \$1.50.)

MORE CARGOES, by W. W. Jacobs. A collection of seafaring tales which are full of homely humor. One can be sure of enjoying a hearty laugh while reading those extremely funny stories. (Frederick A. Stokes Co., \$1.00.)

AN INDEPENDENT DAUGHTER, by Amy E. Blanchard, is a charming story of girl life at college and at home, and will be eagerly welcomed by the young people who already know Miss Blanchard in her ever-popular "Two Girls" and "Girls Together." (J. B. Lippincott Co., \$1.25.)

THE TOWN TRAVELLER, by George Gissing. The hero of the story, who is "The Town Traveller," was a good-tempered salesman who made it the chief aim of his life to pry into his neighbor's affairs. This little idiosyncrasy led him into numerous adventures, which Mr. Gissing relates in his usual cynical fashion. (Frederick A. Stokes Co., \$1.25.)

MADAME BUTTERFLY, by John Luther Long. "Madame Butterfly," a glimpse of Japanese life, and four other tales equally touching, characteristic, and unacknowledged, make up Mr. Long's dainty volume. Mr. Long has succeeded in giving such a piquancy to his heroines that the reader can well understand the fever Japonica is said to possess for all accidental visitors to the Sunrise Kingdom. (The Century Co., \$1.25.)

FRONTIER STORIES, by Cy Warman, indicate that few are more familiar with life on the plains than the writer, who, in a volume of a score or so of short stories, depicts in an entertaining way the romance and reality that combine to make up every-day existence between the Mississippi and the Rockies. (Charles Scribner's Sons, \$1.25.)

GRACE O'MALLEY, PRINCESS AND PIRATE, by Robert Machray. The princess was the leader of an Irish clan who lived by piracy and maintained their independence until the last, with the expectation that Spain would help them throw off the English yoke. The time is during the reign of Queen Elizabeth. The story is told in a highly entertaining way and keeps up the interest of the reader to the very last page. (Frederick A. Stokes Co., \$1.25.)

RED ROCK, A CHRONICLE OF RECONSTRUCTION, by Thomas Nelson Page, is a romantic love story, with the scene laid in the sunny South just after the Civil War. The popularity of Mr. Page's former novels is a guarantee of a wide circle of readers for the latest product of his pen. The story is told in the author's usual masterly style, with the leading figures limned with the fidelity that characterizes his portraiture of social life in the old South. (Charles Scribner's Sons, \$1.50.)

MYTHS AND LEGENDS BEYOND OUR BORDERS, by Charles M. Skinner, one may regard as a continuation of a previous book of legends pertaining to the United States, the writer extending his exploration in the domain of folk-lore, into the neighboring precincts of Canada and Mexico in the present volume. (J. B. Lippincott Co., \$1.50.)

DOWN DURLEY LANE, by Virginia Woodward Cloud, is a gallery of delightful pictures by Reginald Birch, illustrating a score of ballads by Miss Cloud. The verses are full of the old-time quaint humor which made so delightful "John Gilpin" and Goldsmith's "Elegy on a Mad Dog." Master Merrivein, who is given so many commissions by his wife that his head is in a whirl, is the type of the modern suburbanite. The parson who "went to see," and the scribe of Durley who routed the robbers of his fruit-garden, are very real personages, and the verses will appeal equally to children and adults. The book is handsomely printed in two colors. (The Century Co., \$1.50.)

BY THE AURELIAN WALL, AND OTHER ELEGIES, is a new book by Bliss Carman, in which the serious, meditative vein is worked out with the same grace and originality which characterizes his verses in lighter mood. In a collection of elegiac poems it is not easy to avoid a suggestion of monotony, but Mr. Carman has overcome this danger very happily. His pen is prolific as ever in imaginative conceits, and each poem in this interesting little volume stands out by itself, as it were. The

peculiar charm of the author's verse is to be found in every page, and there is none which the admirers of Mr. Carman's genius will not read with pleasure. (Lamson, Wolff & Co., \$1.00.)

TENT OF THE PLAINS, by Shannon Birch, is a charming collection of roundelay descriptive of the "sky and sun," "shadows," "gray armored clouds," "silence," and "the lightning's fitful flashes on the secret outposts of the night." (E. R. Herrick & Co., \$1.00.)

NEW YORK NOCTURNES, AND OTHER POEMS, is the title of Charles D. Roberts' latest book in verse. In the Nocturnes the author deals with scenes in New York life, and brings out very deftly the poetic side of the days and nights in a great city. The other poems, relating mainly to country scenes, the varying aspects of nature, form an effective contrast to the city sketches. It may also be said in Mr. Roberts' praise that he seems entirely free from those affectations of thought or expression which mark too many of our poets of the present day. (Lamson, Wolff & Co., \$1.00.)

ISABELLA, OR THE POT OF BASIL, by John Keats, illustrated and decorated by W. B. Macdougall. No happier birthday gift can be imagined than a copy of this exquisite old poem by Keats which is so beautifully printed. (J. B. Lippincott Co.)

BOYS IN CLOVER, by Penn Shirley. Two little boys who live with their grandparents go out for a day's excursion, and find in the woods a pretty little baby girl, whom they bring home in triumph, and persuade their grandmother to adopt. They eventually find out all about her, and are able to keep her as their very own little sister Bonnie. This is a very spirited story, and there are lots of funny happenings. The book is prettily illustrated. (De Wolfe, Fiske & Co., Boston, \$1.25.)

THE NURSERY RHYME BOOK, edited by Andrew Lang, is a collection of familiar old rhymes which used to gladden the hearts of the fathers and mothers of the rising generation, and will be just as much in favor with the children of to-day. "Taffy was a Welshman," "Old King Cole," "Little Bo-Peep," "Simple Simon met a Pieman," and "Jack and Jill went up a hill to fetch a pail of water," are only a few out of the number of enchanting rhymes with which this book is filled. The illustrations are many and charming. (Frederick Warne & Co., \$2.00.)

CHILD'S HISTORY OF THE BIBLE, by Mary A. Lathbury, with introduction by Bishop John H. Vincent. An entirely new story of the Bible, told in simple language which can be readily understood by the young folk, for whom it was written. There are many full-page illustrations and twenty-four color plates. This work is heartily recommended for use in the home. (De Wolfe, Fiske & Co., Boston, \$2.00.)

HARPER'S ROUND TABLE has completed its nineteenth year, and the bound volume for 1898—the first volume in its new monthly form—contains three excellent serial stories: "The Adventurers," by H. B. M. Watson, "Four for a Fortune," by Albert Lee, and "The Copper Princess," by Kirk Munroe. In addition there are numerous short stories, articles of travel and exploration, practical and instructive articles, articles on fishing, hunting, and sport of every kind, contributed by such well-known authors as H. M. Stanley, Edwin Lord Weeks, Poultney Bigelow, and others. The volume contains over five hundred illustrations, well and carefully reproduced. (Harper & Brothers, \$2.50.)

THE OWL KING, by H. Escott-Inman, is a lot of pretty fairy tales, written in an entirely different vein from anything ever before attempted in that line, which will prove very fascinating to little readers. (Frederick Warne & Co., \$1.50.)

Two BIDDICUT BOYS, by J. T. Trowbridge. This tale of two boys, a trick dog, and a swindler is quite up to the well-known standard of the stories with which Mr. Trowbridge delights the present generation of children, as he delighted their fathers and mothers before them. Cliff Chantry buys a dog from a stranger with money lent him by his friend Quint Whistler. The dog runs away, and the two boys go in search of him. How they finally run the dog-vender to earth and recover the animal is told in a bright, sparkling way. Sixteen excellent illustrations by W. A. Rogers add much to the pleasure of the book. (The Century Co., \$1.50.)

CORRESPONDENCE.

All manuscripts and designs sent to The Art Amateur on approval should be accompanied by postage sufficient to cover their return if not desired. No packages will be returned otherwise.

CERAMIC PAINTING.

J. M.—In regard to mixing colors, an experienced colorist will make a tint in perhaps a dozen different ways, instinctively using such combinations as will produce the nicest harmonies, and at the same time have good glazing properties. But skill is only obtained by close study of cause and effect, by repeated experiments and making note of the results, until one narrows down his color list to a few choice tubes whose character and capabilities he knows much better than he does those of his best friends. They are the same every time, and they never fail him, provided he holds a due respect for their respective peculiarities.

S. H. N.—A good effect is produced by the judicious use of a little white enamel on the high lights of the central flowers of a decoration—just on the edge of the petals. A good white enamel is made from three parts of "Aufsetzweiss" and one part of flux.

R. H.—For table service, there is no more beautiful decoration than gold and enamel. One tires less of it, and even a beginner can make something beautiful and useful right at once by using simple designs.

N. V.—A simple, practical palette, sufficient for the needs of a beginner in flower or landscape work, would comprise the following:

For scarlet flowers: Capucine Red, Deep Red Brown, Violet-of-Iron. For blue flowers: Deep Blue Green, Dark Blue. For pink flowers: Carmine No. 2. For yellow flowers and yellow centres: Mixing Yellow, Silver Yellow, Dark Ochre. For woody stems: Brown No. 4 or No. 17, Raven Black. For shading white flowers: Pearl Gray. For lavender or purple flowers: Light and Deep Violet-of-Gold, Ruby Purple. Useful colors for background effects in fruit or flower painting: Pompadour Red, Copenhagen Blue, Ivory Yellow. For all green leaves: Apple Green, Moss Green J, Olive Green, Emerald Stone Green, Brown Green No. 6, Duck Green, Green No. 7 or Black Green.

A. J.—First of all, buy the best gold, and select that which has not much oil in it. It is easy enough to add it if necessary. Then if your piece of china has to be fired twice, cover your handles with a thin wash of gold; for the next firing add another thin wash. This will be more economical than using the gold heavily for one firing, for amateurs usually put the gold on much too thickly, excepting in instances where there is so little gold in the mixture and so much oil that a blistered effect is the result. Gold can also be bought in powder form. When using it, add to every penny-weight three drops of Dresden Thick Oil and three of tar oil, with enough turpentine to make it flow from the brush easily. When larger surfaces are to be covered, you may add a little more oil, if the gold dries before it is blended.

OIL PAINTING.

R. J. P.—Read the article on "Open Air Painting," which we published in our August, 1898, issue. The painting of a landscape in full sunlight is thoroughly discussed.

P. F.—In painting the Easter lily, use for the shadows Lemon Yellow mixed with Ivory Black. If too green add a little Rose Madder. Or the same shade can be obtained by mixing Cobalt with Raw Umber for the darkest parts and Cobalt with Yellow Ochre for the half tones. For the stamens use pale Lemon Yellow, Cadmium, and Raw Sienna; for the foliage, the colors already on your palette will serve in varying proportions, with the addition of a touch of Rose Madder on the stem.

EMBROIDERY.

A. A.—When it is necessary to take out embroidery either because it is unsuccessfully executed or because a color combination does not fulfil one's expectations, run the point of the wider blade of the scissors held flat side down under the stitches and cut them all completely through. Then the loosened ends can be easily pulled out and the

ground material will remain uninjured. Never attempt to rip embroidery stitch by stitch. It pulls the stitches already correctly placed and draws the foundation, loosens the tension of the material framed, and the thread so saved is, after all, not saved, for it is worn and of no use for a second working. Do not be afraid to sacrifice an unsuccessful attempt by a bold, decided stroke of the shears.

D. B.—The design of the lovely crocus given in the January issue of The Art Amateur is particularly suited to linen work. It would make a charming border for bureau scarf or sideboard if finished with an edge of Renaissance lace, now so much in vogue. These flowers should be worked with filo-floss and done in the solid Kensington stitch. Select soft, silvery yellows and pale, dull lavender, with a subdued shade of olive for the stems. Some people prefer pure white to the natural colors of the blossoms, and it certainly is very effective. If white is used, the shading of the leaves should be done with the palest of Nile green. This does not do away with the effect of white flowers, but simply serves to round out the forms, and thus gain in richness and beauty. If the design is worked out in colors, let the stamens forming the outer edge of the border be embroidered in pale yellow.

SUNDY QUERIES ANSWERED.

H. H. M.—Terms as used by dealers are often very puzzling, because the dealers take no pains to apply them properly, but rather the opposite. "Medallions" are properly small reliefs; but from your last letter we infer that what you have in mind are colored photographs. Again, we have no notion what this particular dealer means by "ruby tints." He may mean ordinary carmine and vermillion, or he may mean the set of three colors for tinting now to be found at almost any photographers' supply store. In cases of this sort, the only way to make yourself understood is to send on a sample of the thing of which you speak. We cannot undertake to keep informed as to all the more or less ingenious ways in which dealers and others murder the English language.

M. O.—Any wooden article from a pin tray to a table top can be decorated with pyrography. It is one of the easiest of the minor arts, and any one can do it who has a knowledge of drawing.

F. T. B.—A good stain for a floor which it is intended to only partially cover with rugs may be easily made. Take some pieces of common beeswax and dissolve them in spirits of turpentine. Add an equal weight of potash and twice as much Raw Umber in powder. Boil the whole in sufficient water to dissolve the materials and make a good strong stain, which may be modified in tint by the addition of a little Burnt Umber or Burnt Sienna. It is to be applied with a large brush, and the floor should afterward be rubbed with wax. A less expensive and less troublesome process, which nevertheless gives good results, is simply to paint the floor with two coats of oil paint of the desired color. The paint should be mixed thick. After the second coat has dried, a coat of fat varnish should be added; and the floor, after cleaning, should be rubbed with a rag or mop and linseed-oil every month or two. The paint will wear for years.

D. D.—Brown Pink is a transparent bright greenish yellow; excellent for washing over Greens that are too blue. By the addition of Burnt Sienna, Gamboge, or Crimson Lake gives good foreground foliage.

S. P.—Most ornamental designs, especially at the present day, are in repeats, either simply in series or reversed. It is easy to judge in advance of the effect of a design of the latter by using a square of looking-glass unframed to reflect the original drawing. To make a repeat in series, nothing but common tracing paper and a black lead-pencil is required. The under surface of the tracing is rubbed with the pencil, and going over the lines with a harder sharp-pointed pencil, they are reproduced upon the paper. To reverse the design, simply reverse the tracing, and retrace as before. With carbon transfer papers, such as are used by typewriters, a good many repeats may be made at once, and of different colors, if desired. For extremely fine work, such as may be put upon "menus," a sheet of transparent gelatine will be found preferable to the ordinary tracing paper. The tracing is made upon the gelatine by means of a sharp-pointed needle. Into the lines thus cut a little powdered

red chalk or pencil dust is rubbed, and the gelatine being turned over upon the paper, the lines are transferred to it by pressure with the thumb-nail or with an agate burnisher. This produces a reversed image. If the image must face the same way as the original, it is necessary to retrace it carefully on the other side of the gelatine.

THE AMERICAN WATER-COLOR SOCIETY will hold their thirty-second annual exhibition in the galleries of the National Academy of Design, New York, from February 13th to March 11th. Exhibits will be received on January 20th and 21st. Original works in water-color only which have never before been publicly exhibited in New York are eligible. For information regarding shipments and so forth, address C. Harry Eaton, Esq., 53 East Twenty-third Street, New York.

SEEN IN THE SHOPS.

AT Messrs. James McCreery & Co.'s, the passing of Empire effects seems to be authorized by the special prominence which this well-known firm is giving to Colonial and Marie Antoinette designs in their general schemes for interior decoration. Space in the upholstery department is allotted to an arrangement of a Marie Antoinette bedroom, which is attractively set out with a bedstead of Etruscan finished brass, which, while it has a moderate degree of lustre, lacks the obtrusive shine of that metal as it is commonly employed. This bedstead, with dresser, chairs, ottoman, and tables, is upholstered in an old pink rep silk, over-spread with Marie Antoinette lace, a bobbinet with appliquéd designs, in which characteristic bow knots and flowers are the salient features. The two first-named articles have draperies pendant from a crown top, with the textiles drawn well backward, thus affording free access of light and air; and the upholstery fabrics are draped on the remaining pieces with equal taste and judgment. There is also a very attractive screen after the fashion of the same period, with panels deftly painted in poster effects, but carried out in the delicate hues appropriate to the century. There is an endless variety of ottomans, which do duty as shoe-boxes, and are an indispensable furnishing in this era of small rooms and few closets. One may find them from chintz to brocade covered, thus suiting any desired expenditure of cash. Some odd pieces of furniture, reproducing old English forms, with inlays of various woods in quaint marquetry designs, are being offered at irresistible figures, and boxes, chairs, and tables embodying in decoration the traditional history of Old King Cole illustrated thereon are also very tempting in inexpensiveness. One of these pieces, in a smoker's table, is just the sort of thing a man would welcome toward the furnishing of his den. Some butler's tables, intended for use in boudoir or drawing-room, are shown in oak of forest-green finish, with detachable, tile-bottomed tea-tray. Window seats, or window boxes, are here in profusion, and, cedar-lined, are admirably adapted for use as a receptacle for one's belongings of fur at all seasons of the year. Large forty-wink chairs are shown covered in fabrics of all hues and textures, and some framed tapestry pictures, copied from well-known examples of old Flemish masters, somewhat resemble the more aristocratic hand-woven Gobelins. This firm is prolific in schemes for cosy-corners, and past-masters in converting odd spaces with well-contrived upholstery effects into charming refuges for a "tête-à-tête à deux."

In addition to such attractive features of special design, one may here see displayed an extensive assortment of lace curtains. In favorite demand one finds the Marie Antoinette, Arabian, and Renaissance styles still holding their own. In great variety, too, are excellent products of the Nottingham looms. The textile fabrics for all sorts of drapery purposes have been chosen with rare discrimination, and from cotton goods figured with designs that embody the artistic expression of the characteristic features of all nations, to the finest examples of the weavers' art in these countries. A frou-frou reversible silk, soft and heavy, has especial points of beauty and utility that recommend it for use as portières. It obviates the labor and expense of making and lining. One finds some excellent woven tapestries, in verdure designs, that can be effectively employed with painted panels of silk or wool, or burnt leather, in libraries and dining-rooms. Altogether, the display is well worth a visit from a housewife of taste and discrimination.

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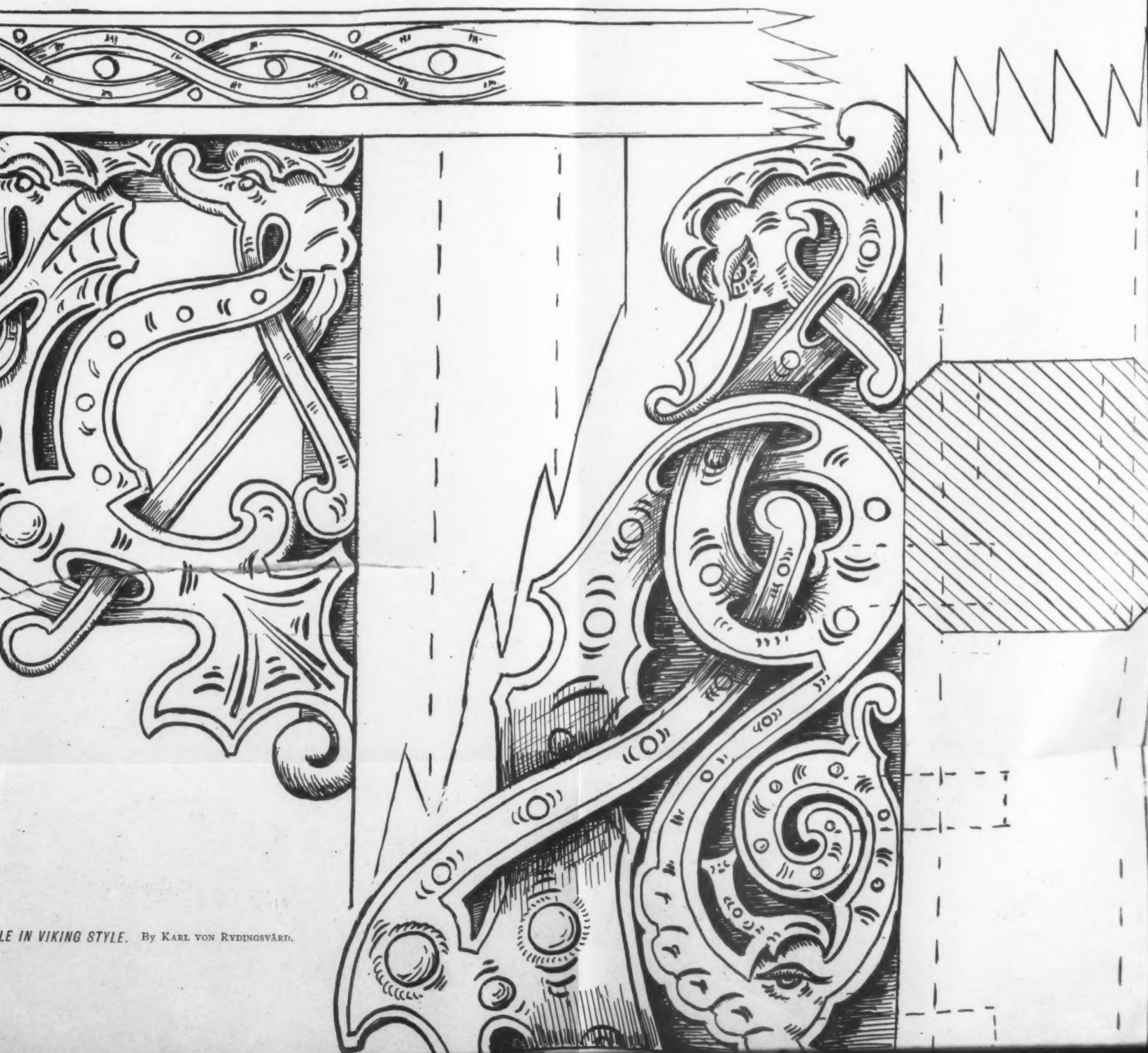
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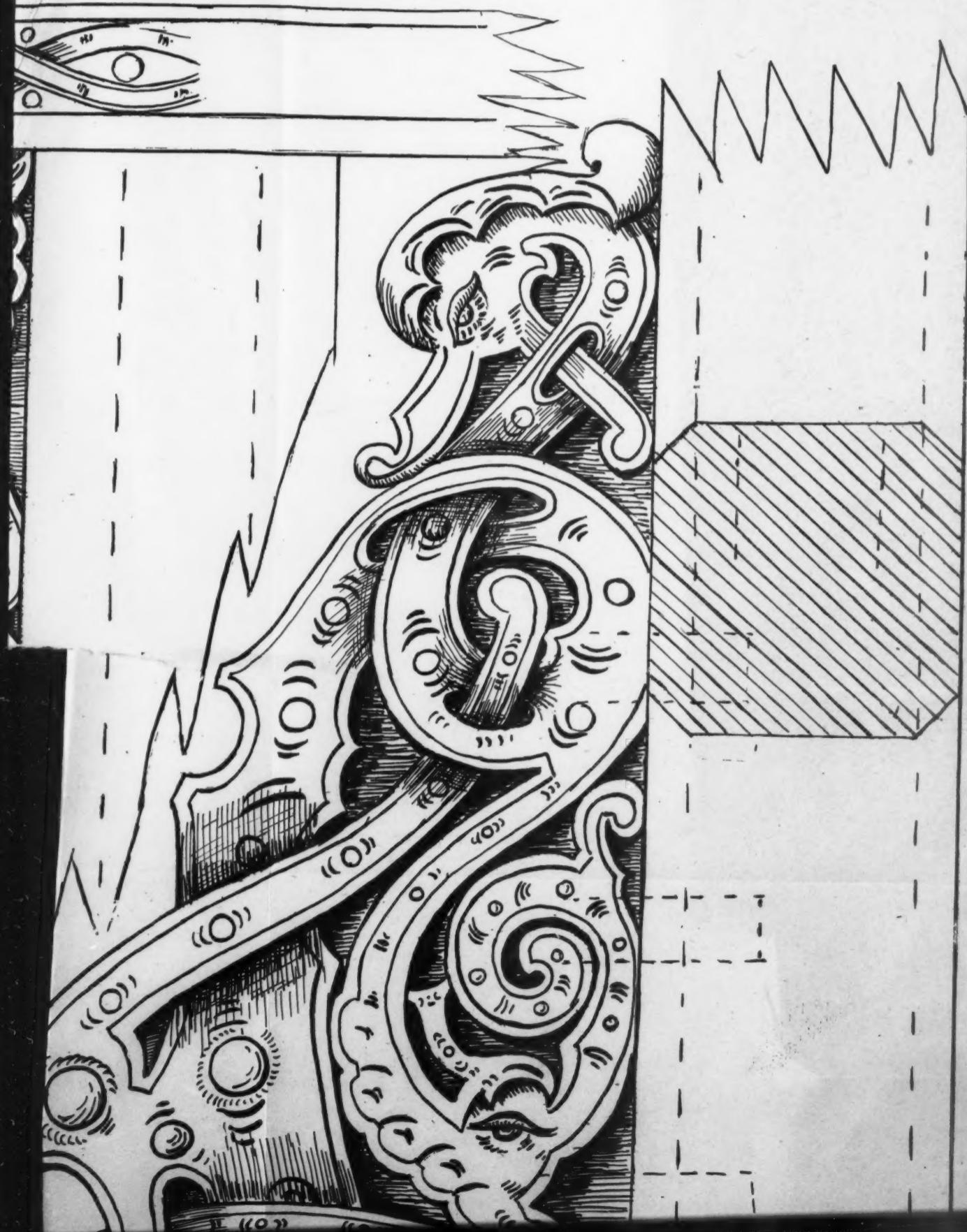


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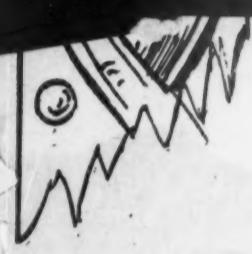
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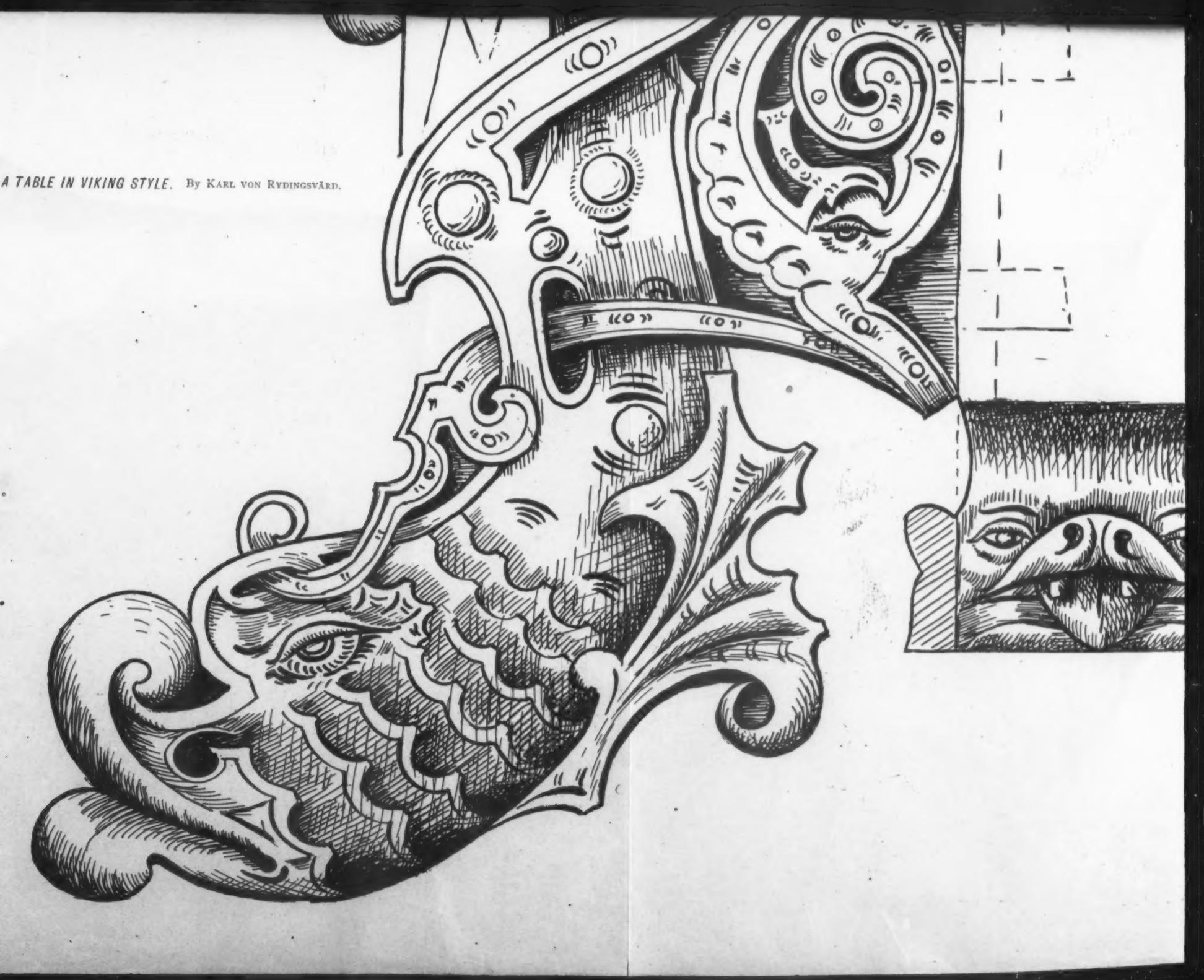
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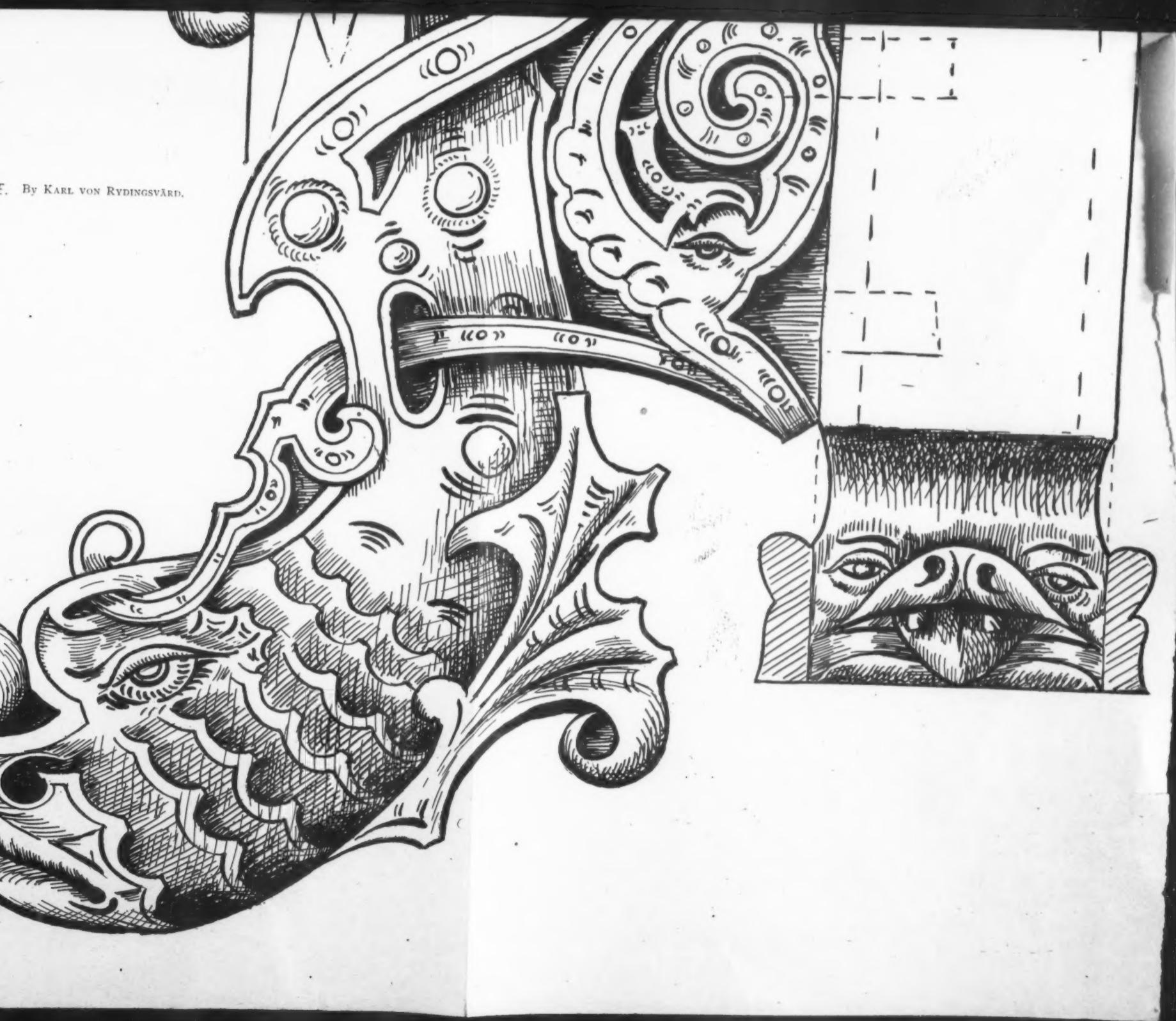


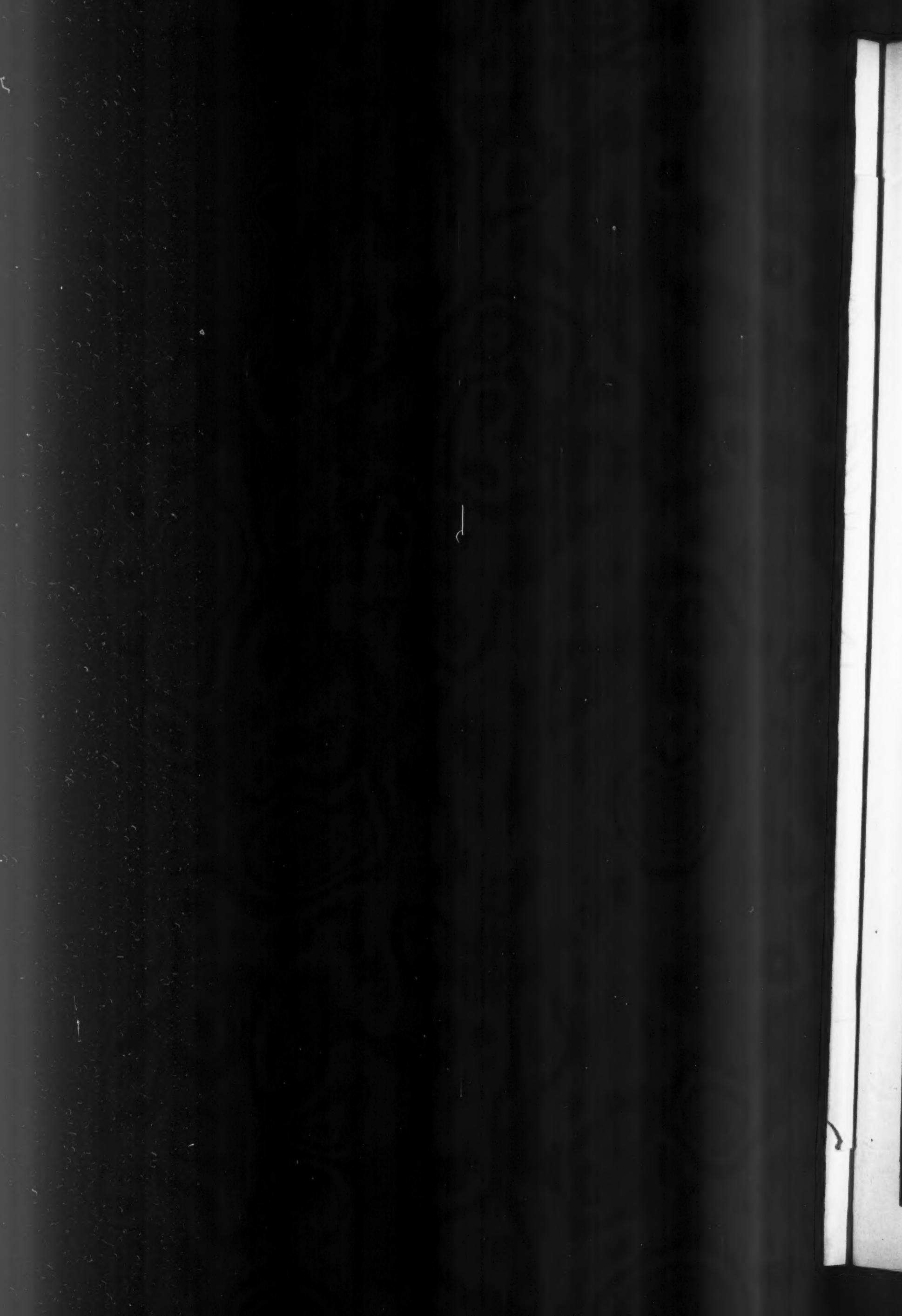


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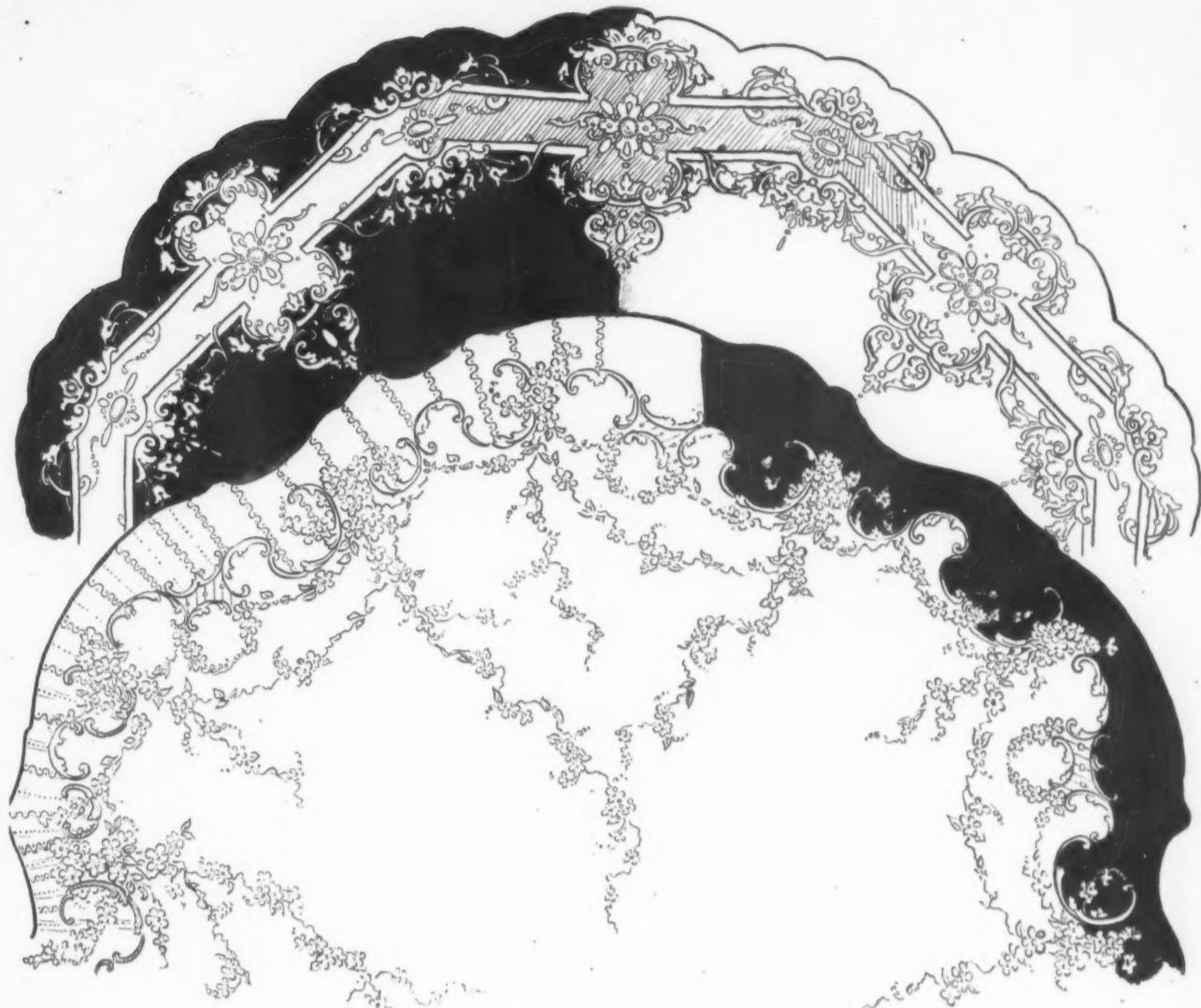
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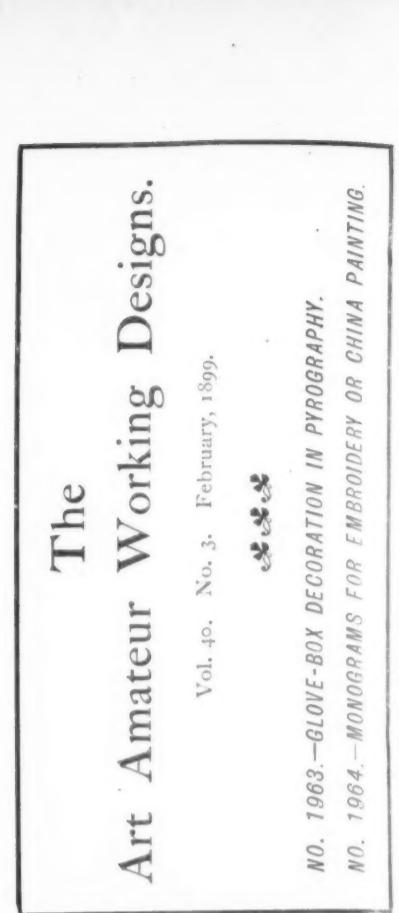
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